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'76 calendar yet?
See the Flea Market, page 22.

THE SAN FRANCISCO

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GUARDIAN

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SINCE 1965 THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. FEBRUARY 27 THROUGH MARCH 5, 1976 VOL. 10, NO. 21

WOMEN'S MUSIC

Swinging high with Sweet Chariot, BeBe K'Roche, Rosie and the Riveters and other local groups. Page 8.



Sweet Chariot, above, from left Sue Templeton, Sheilla Renee, Sharon Russell, Bonnie Johnson. Photo by Charly Franklin.

Jimmy Carter: plastic man from Georgia

Reg Murphy traces Carter's ascent from peanut farmer in Georgia to the New Hampshire primary. Page 7.

Chic on the cheap

A directory of factory outlets, manufacturers' overstocks, close-outs and end-of-season finery. Page 13.

Howard Hughes has a big problem

Sup. Bob Mendelsohn and five other Coastal Commission members to the rescue. Page 3.

The Godfather comes to Chinatown

Larry Peitzman zeroes in on John Cassavetes's "The Killing of a Chinese Bookie." Page 16.

BART: Still running on PR

What the press releases didn't say about the new \$36,500 executive. Page 5.

Horsing around at ACT

Irene Oppenheim walks out on Peter Shaffer's drama "Equus." Page 17.

THE SAN FRANCISCO BAY GUARDIAN

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"It is a newspaper's duty to print the news and raise hell."
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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LETTERS

ON NOT TAKING THYSELF TOO SERIOUSLY

I must admit I was greatly amused by the photograph accompanying your article entitled, "Heal Thyself," in the 2/20/76 issue of the Guardian. In the photo, Swami Karunanda and Swami Murugananda of the Integral Yoga Institute are shown seated in the full-lotus position bathed in sunlight exuding the quintessential aura of organic, spiritual health.

Certainly this scene has nothing particularly humorous in it unless one happened to have attended the same Beginning Hatha Yoga class that I dropped in on early in January.

Unfortunately the day I appeared, Swami Murugananda was suffering from a severe head cold complete with extensive sinus congestion. This condition not only made it impossible to hear many of his instructions but also forced him to interrupt the periods of relaxation and meditation with fits of sneezing, coughing, and nose-blowing.

Perhaps I was sitting too close to the incense burner; perhaps this was Swami Murugananda's first sickness in 30 years; perhaps the temperature in the room was comfortable to the other people in the class.

I only know that seeing the photo in the Guardian coupled with my personal experience reinforced for me the importance of maintaining one's sense of humor at all times.

Isn't the Bicentennial boring enough? . . . certainly we don't want to repeat the competitively hip organic olympics of the early '70's.
Marjorie Little
San Francisco

'FAITH IN PATTY'

I was sickened by the article in the February 13 issue by Chuck Fager on Patty Hearst.

The cynical tone of this article assumed guilt. The whole thing implies that the testimony is fabricated.

Not only is Patty entitled to the assumption of innocence by you as a general principle, she is also entitled to it because of all that we know about her particular facts. We know that she was a young girl who had no connection with the SLA voluntarily, and that she was forcefully kidnapped by a group of totally unscrupulous terrorists.

Don't you think that you could manage to give a person who has been subjected to terrible violence the benefit of the doubt, that you could suspend your judgment of guilt, as to the subsequent actions of a person under those extraordinary circumstances?

I conclude that you have let your envy of the wealth of the Hearst family completely blind you to any recognition that Patty is a human being. You are not alone, I see this all around, but I would like the Guardian to lead its readers to be fair-minded, and not cater to the lowest, basest elements in the public mind. Apparently you and others

have become so debased by continual exposure to violence that you have lost the capacity to be shocked or indignant, and you can not empathize with one who has been the victim of violent outrage.

One more thing: I resent your suppositions which besmirch a distinguished lawyer. You certainly have had no experience in preparing a witness for trial yourself, if you think that a lawyer can simply invent an elaborate testimony for a witness and get her to carry it out consistently.

I have never lost my sympathy and faith in Patty throughout, and her testimony confirms it. I wish that the Guardian would alter its tack, and not head a rabble in attacking this girl who has suffered so much, through no fault of her own.

Melanie Bellah
Berkeley

'A CORUSCATING PARADIGM'

Now that the focus of David Marmon's Heliotrope University [Guardian 2/20/76] has changed, and the outlook is a "Christian one," will he rest until he has extirpated, derailed, excoriated and eviscerated from television, radio, textbooks, classrooms, libraries, newsstands and the minds and hearts of every educable San Franciscan all suggestions, images or thoughts with any homosexual content whatever?

Without the few vigilant individuals such as him the people of this city might be allowed to study courses which provide insight into human relationships.

Could it be that if one's views are confused by heterosexuality, what he teaches will also be confused? Indeed, the Guardian has never unearthed a more coruscating paradigm of the cultural emunctorist.

Brue Head
San Francisco

NOT 'GANGING UP' ON MILK

I do not believe that my endorsement of Art Agnos is part of a ganging-up on Commissioner Harvey Milk [Guardian 2/15/76]. I had no idea that Commissioner Milk was even contemplating running for the Assembly. My endorsement of Art is merely an indication of my feelings that he would do a good job in Sacramento and in the community.

If the people of the 16th Assembly District, many of whom I represented for 9½ years, respect me as a politician and give credence to my point of view, Art will be helped. If they feel that I am merely involved in some Machiavellian plot for personal aggrandizement, they will not vote for him. It is really as simple as this; it is the people who live in the District who will decide, and not office-holders making endorsements.

The fact that Art has been very active within the District for the years he has lived there, will give lie to the charge of "backroom politics," the same way that residents of Hunter's Point destroyed Supervisor Kopp's claim that Art Agnos was a carpetbagger who stirred up community opposition to the southeast sewage treatment plant.

Rep. John Burton
Washington, DC

People's politics . . .

People's Law School will show you how to get back your deposit from your landlord without a lawyer at a workshop, "Using Small Claims Court," March 2, 8 pm, at St. John's Lutheran Church, 3126 22nd St., SF, 289-5069 . . . The poignant film "Men's Lives," about social conditioning in a small Ohio town, will be shown March 4, 8 pm, at La Pena, 3105 Shattuck, Berkeley, 849-2568. It's a benefit for the East Bay Voice, a new socialist newspaper . . . The Coalition for the Medical Rights of Women has been trying to persuade the California Dept. of Health for stronger regulations against forced and uninformed sterilizations. At an open organizing meeting, Dr. Bernard Rosenfeld will describe his experiences at Los Angeles County Hospital, where women were routinely given consent forms and sterilized while drugged and in labor. March 1, 7:30 pm, Mission Neighborhood Center, 362 Capp, SF, 441-2618.

"The Woody Guthrie Story," a play including mime and a hootenany, will be shown Feb. 27 and 28, 9 pm, at La Pena, 3105 Shattuck, Berkeley, 849-2568 . . . The hottest item on the June primary ballot will undoubtedly be Prop. 15, to limit nuclear power plants. SF State physics professor Daniel Posing will talk about the technology of reactors and waste disposal, March 3, 5:30 pm, at John Adams Adult Education Center, 1860 Hayes, SF, 346-7044. **Citizens for Proposition 15** will explain the ballot proposition following his talk. A nuclear industry spokesperson will present their side March 2, 6:30 pm.

Joe Belardi, who presided over the recent controversial merger of the SF Culinary Workers Unions [see Guardian 10/17/75], will talk with Archie

Brown of the ILWU about the past and future of the **Bay Area labor movement**, March 3, 7:30 pm, at the New College of California School of Law, 1254 Market, SF, 863-4111, 50c.

Attorney Joseph Remcho will talk about civil liberties issues in the **Hearst trial** at a community ACLU meeting, March 2, 8 pm, at Francisco Junior High, Francisco and Powell, SF, 777-4880 . . . **John Lee Hooker, Jon Hendricks** and others will perform at an all-day community fair to raise money for the nonprofit alternative **Oakland Community School**, Feb. 29, noon to 8 pm, Oakland Community Learning Center, 6118 E. 14th St., Oakland, 562-5262. Free admission, food on sale.

John Service, the former US State Department **China expert** who was ostracized during the Fifties, will speak with Paul T. K. Lin of McGill University about **Chou En-lai's** role in Chinese history, March 4, 7:30 pm, at Veterans Auditorium, Van Ness and McAllister, SF, free . . . UCSF police officers will talk about how to prevent rape during a forum, Feb. 27, noon to 1:30 pm, Cole Hall, Parnassus and 3rd Avenue, SF, 666-2557. The forum will also feature a film and speakers from Queens Bench Foundation, the women lawyers group.

The University of California, St. Mary's Hospital, USF and other institutions have rivaled the SF Redevelopment Agency in terms of the number of housing units destroyed, public streets closed and high density construction undertaken in the quiet neighborhoods around **Mt. Sutro**. To help stop them, testify at a City Planning Commission hearing March 1, 7:30 pm, on the 3rd floor of John Adams School, 1860 Hayes, SF, 558-4656.



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1971 shooting of SF cop

Murder charges dropped

Murder charges against Reuben Scott arising from the 1971 Black Liberation Army armed attack on SF's Ingleside police station were dropped Feb. 23 by Superior Court Judge Edward Cragen. "The case completely depended on a confession, and the confession was ruled inadmissible," Scott's attorney Doron Weinberg told the Guardian.

Scott "confessed" in 1973 to involvement in a conspiracy to murder SF police Sgt. John Young, who was shot during the BLA attack.

(At the time, the Black Liberation Army claimed credit for the shooting and announced in a communique that the killing was in revenge for the murder of George Jackson inside San Quentin eight days earlier.)

Scott's confession took place two years later inside a New Orleans police station. According to court records, Scott and 14 other black men were arrested on a variety of charges including burglary, bank robbery and assault on Aug. 25, 1973,

a Saturday, and held incommunicado until the following Monday. During the weekend, Scott and two other former Black Panthers who had lived in SF say, they were beaten and shocked in the groin with cattle prods.

When Scott and his companions were brought into court that Monday, New Orleans Magistrate Robert Collins observed welts on Reuben Scott's head. Later, New Orleans attorney David Dennis testified under oath that he had also seen burn marks in Scott's crotch.

After Scott's Monday court appearance, he and his two companions were returned to the police station where, they say, they were beaten and tortured again. The police refused to allow a public defender or a private attorney to meet with them. That Tuesday, the three men, without lawyers present, all signed confessions saying they had participated in a conspiracy to murder Young.

On the strength of this confession, a SF grand jury charged Scott with murder in December 1974. His two companions, John Bowman and Harold Taylor, have not been indicted.

—Katy Butler

San Quentin Six Trial

Mother on witness stand

The mutual anguish of mother and son halted proceedings at the San Quentin Six trial Feb. 24, as defendant Hugo Pinell, representing himself, questioned his mother, Marina Cayetano. Pinell and five others are in the eleventh month of trial for murder and conspiracy charges stemming from the events of Aug. 21, 1971, when three guards and three prisoners, one of whom was George Jackson, were killed at the prison.

Mrs. Cayetano took the stand. "Mamacita," Pinell addressed her, "you remember August 21, 1971?"

"Yes," she replied, "I do," and broke down in sobs. "My son has been a long time in jail," she told the judge in heavily accented English. "You'd feel the same way to see your son in that condition." She pointed to the chains which bind the defendants in the courtroom. By the time she was ready to resume, Pinell was too overcome with emotion to continue.

Following a recess, she took the stand again and said she visited her son the morning of Aug. 21, 1971, and found him worried because George Jackson had overheard guards talking earlier that day and had warned Pinell that something was going to happen.

"I told you, 'Don't worry.'"

I want to encourage you so that you can bear that life," she said to her son. Later that day, she continued, she returned home where a niece told her of the killings at San Quentin, and, "I started screaming and crying."

She recounted Pinell's fear for his life and for the lives of other prisoners, though objections from the prosecutor and the judge kept her from answering many of the questions her son asked her.

After she testified, she told me, "The court doesn't let Hugo express the points which help him. The judge stops Hugo, the district attorney stops Hugo; the jury can just hear the information that hurts him. He can't prove he is innocent. I don't feel good with the trial, the way the court is treating Hugo."

In a related matter, the US Supreme Court Feb. 20 stayed US District Judge Alfonso Zirpoli's ruling that long-term confinement in San Quentin's Adjustment Center constitutes cruel and unusual punishment. Zirpoli had outlawed the use of neck chains and severely restricted the use of tear gas and shackles inside the maximum security unit. The California Department of Corrections, which is appealing Zirpoli's decision, had requested the stay.

—Eve Pell

The Coastal Commission knuckles under Saving Howard Hughes's salt marsh

The Ballona Creek Wetlands on the coast of Marina del Rey near Los Angeles aren't much to look at: just 350 acres of muddy river estuary, salt marsh and sand wedged among singles complexes and marinas, and home for three species of endangered birds. But the owner is something special: Howard Hughes.

Hughes isn't saying exactly what he has planned for Ballona Creek Wetlands, but his employees have hinted they plan to house more than a few birds on the site. A spokesperson for ArchiSystems, the division of Hughes's Summa Corporation which owns the land, told the LA Times they're thinking of putting a 600-acre complex of houses, stores and boat berths.

Hughes's plans came in conflict with those of the California Coastal Commission last December. The Ballona property was on a \$180 million, 46,000-acre shopping list of coastal properties that the commission wants the state to buy and preserve from development.

No dice, said the Hughes people. Through John McLaurin, an LA-based attorney for Hughes, they protested the land would be expensive to acquire and restore. "Young lady," McLaurin told me, "they stood to lose 350 acres of prime real estate. They [the Coastal Commission] wanted it for three birds. Too bad you conservationists weren't alive in prehistoric times, or you could have saved the mastodon."

The Coastal Commission



A commercial complex on LA's wetlands?

staff backed down a step, revised their maps and suggested the state purchase only 160 acres instead of 350. Still not good enough, said attorney McLaurin. If the commission took the salt marsh, there couldn't be a marina, and that would lower the market value of the rest of the Hughes property. Over his protests, the South Coast Regional Commission approved putting the purchase on the shopping list and handed the list on to the state Coastal Commission for final approval. Things looked dark for the Hughes conglomerate, good for the migrating birds.

On Feb. 19, the proposal came before the Coastal Commission. In the nick of time, Commissioner Robert Mendelsohn, our SF supervisor, now running for the state senate, made the pitch to exempt Hughes's land from the acquisition plan. The other commissioners went along, with only Ellen Stern Harris and

Rimmon Fay protesting strongly. They exempted 37 other parcels from the purchase list and sent the rest on to the state legislature. (Significantly, the Guardian couldn't get a vote count from the CCC, and the commission staff said the Howard Hughes exemption was decided by a show of hands.)

Is Mendelsohn in political debt to Howard Hughes? "Not a cent," said Mendelsohn in an interview. "I got a \$500 contribution from him in the supervisor's race, but I sent it back." Mendelsohn said he recommended deleting the property because of its expense (around \$11 million) and because the Coastal Commission was spending too much of its acquisition money in Southern California. "Northern California is getting the short end of the stick," he told me.

Against this Mendelsohn/Hughes position stands Dr. Rimmon Fay, a Southern California marine biologist who argued passionately to save the birds' nesting place and a strategic chunk of the coast.

"We've lost 75% of the original wetlands in Southern California," he told me. "Ballona Creek is on the Pacific Flyway, midway between Magoos Lagoon and the Anaheim Bay Wildlife Refuge. That's a 90-mile distance, a long way for birds to fly when they're looking for a place to nest. A lot of migratory water fowl are not capable of prolonged flight. They've got to find a place to sit down." But not in Howard Hughes's front yard.

—Katy Butler

Alameda County schools: Vote for Kohl

The Guardian recommends that its readers vote for Herb Kohl in the March 2 special election for Alameda County Board of Education.

The County Board of Education has three primary duties: it reviews and approves the budgets of local school boards and the office of the County Superintendent of Education, operates special education programs for physically and mentally handicapped children and runs the vocational training and rehabilitation program at Alameda County Juvenile Hall.

For years the County Board of Education has been an almost subterranean institution playing a minor role in putting together and running these programs.

For example, preliminary internal investigations of the

Berkeley School District last summer showed evidence of fiscal ineptitude and possible mismanagement (see "Berkeley Schools," 6/12/75), but the County Board of Education took no action.

Kohl says if he is elected he will be an aggressive watchdog over school finances, and work to catch and correct fiscal problems before they become whopping deficits that require property taxes or staff cuts to correct.

Kohl is well qualified for the job. He holds a BA from Harvard and an MA in teaching from Columbia University, has classroom experience in education as a teacher and former administrator and has investigated school programs and policies as a freelance writer (Kohl has written five books on education and teaching including *The Open Classroom*). He has lived and worked

WEEKLY AWARD

The Marion Javits Cashing-In-Your-Chips Award to J. William Fulbright, former chairman of the Senate Foreign Relations Committee, who registered on Jan. 26 as an agent of a group of Arab sheikdoms, according to a UPI report. Fulbright is now a member of the Washington law firm of Hogan and Hartson, which has many foreign clients registered with the Justice Department.

in Berkeley for nine years and has children in Berkeley schools. Vote for Herb Kohl March 2.

P.S.: The special election was called to replace Rick Ivey on the County Board of Education. Ivey resigned his post last year to take a job in Alaska, and the State Education Code, Section 606 requires that any Board of Education vacancy occurring more than six months before a regular countywide election (the next is the June primary) must be filled by special election. Ivey resigned in October 1975. Resulting cost to taxpayers for printing and mailing voter information, preparing ballots and manning the polling places: more than \$28,000, according to the County Clerk's office.

—Bill Wallace

DIGGS



by R. DIGGS

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THE SAN FRANCISCO BAY GUARDIAN, FEBRUARY 27, 1976

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Oakland budget crisis Red ink or red herring?

As the Bay Guardian goes to press, OCCUR, the scrappy Oakland citizens' lobby, is gearing up for the second and last of its Town Hall meetings on the city's budget crisis. UCCUR put together a panel of five fiscal specialists to suggest grassroots methods of generating new revenue for the city, and Terry Adelman, Oakland's own chief fiscal officer, has an opportunity to debate the merits of their proposals with them.

The most interesting thing about the session, however, is a straw poll on which new methods of raising money Oakland residents will be willing to accept. Oakland officials are presently considering 12 new ways of building up the municipal treasury, and they include such regressive forms of taxation as a head tax on all workers in the city, a housing tax for residential renters and a surcharge on utility users.

OCCUR will hand out ballots listing all 12 methods, and Oakland residents present at the meeting will select which of these taxes they would be most willing to live with. The results of the poll will be tabulated and sent to the City Council in the next two weeks.

OCCUR's first budget session was held Jan. 21—a rousing three-hour set-to where Oakland taxpayers liberally criticized city officials for putting the city in a financial bind and accused them of mani-

pulating the crisis to make residents pay ever-increasing taxes for a dwindling number of services. Citizens quizzed City Councilmembers and Port Commissioners on why the Port wasn't footing its fair share of the bill for city services, why the police are contemplating cutting foot-patrols instead of helicopters and SWAT units, and why the city's inept and bumbling leadership didn't move years ago to avert financial disaster. So far, the OCCUR forums are the only place where skeptical citizens have a chance to question the gloomy budget picture that Mayor John Reading has painted: the local press—including the Oakland Tribune—has bought the Reading budget line right down to the last drop of red ink.

Oakland residents are hopping mad, Bloom told me—mad at being asked to horse up more property taxes at the same time as Oakland's government literally withers away.

Ironically, OCCUR may wither away with it: the organization receives \$25,000 a year from Oakland's coffers to represent its citizens' interests in government; recently it played an active role in setting up Oakland's Community Development Districts, the fights to save the Paramount and the Fox Theatre and an effort to get public access to cablevision.

According to contingency plans now on the table, OCCUR's funding is one of the first things scheduled to be slashed out of Oakland's 1976-1977 budget.

—Bill Wallace

'It's news to me'

The word from BART's PR department on its new \$36,500-a-year executive

On March 1, BART is getting a new \$36,500-a-year Director of Employee Relations — James Terry, a labor lawyer and contract negotiator. Terry created quite a stir at his last job: he served as General Manager of the Bi-state Development Agency in St. Louis, Mo., had his contract purchased by Bi-state's officers and was pushed out of his management job in the middle of a three-year contract.

Terry's problems at Bi-state made the big St. Louis papers—the Post-Dispatch and the Globe Democrat—but not a word about his troubles has appeared in the Bay Area dailies.

Here's how the Bay Area papers handled the news of Terry's appointment: on Feb. 12 and 13 the Oakland Tribune, the SF Chronicle and the SF Examiner all ran brief rewrites of a three-page press release put out by BART's own PR department. The Berkeley Gazette actually ran the hand-out verbatim without changing as much as a comma.

What the media — and BART's press release — did tell you: that Terry is pretty well checked out for the job, that he was chief negotiator for the Cleveland Transit System, helped the American Public Transit Association work with organized labor in draw-

ing up the national XIII "C" agreement, a model collective bargaining contract for governing transfer of employees between competing transit services.

What they didn't tell you: Terry apparently ran into disagreement with his bosses at the Bi-state Development Agency in St. Louis, and his management power was reduced so much that he agreed to sell the last year and a half of his contract back to the agency rather than continue to work as transit director with less authority and prestige.

Some background: Terry was a tough but fair negotiator at the Cleveland Transit System. Pete Albareno, President of Amalgamated Transit Union Local 268 in Cleveland, told me Terry was even-handed in his dealings with employees and had a pretty good reputation when he left the system.

But Terry's reputation with workers began to slide soon after he reached St. Louis in December 1973. Joe Green of ATU Local 788 told me his local had many problems with Terry when he worked for Bi-state, not the least of which was Terry's attempt to impose a rigid disciplinary code on employees of the system. "He tried to put through a set of rules for employees," Green said, "that even Jesus Christ

couldn't have followed."

Trade unionists in St. Louis weren't the only people who had difficulties with Terry. The Bi-state Board of Directors reportedly cooled to Terry's management of the system after only one year of his three-year contract had expired.

When I asked John Brawley, Chairman of Bi-state's Board of Directors, about specific reasons Bi-state was dissatisfied with Terry's management, he was evasive and told me the transit system had simply reorganized its management structure in such a way that Terry had been pushed out. "After the reorganization of the Agency, we no longer had need of a person with Mr. Terry's experience and qualifications."

There was a new slot for an executive director in charge of transit which had less prestige and authority than the General Manager's job, but Terry didn't want it. Brawley told me, "We bought up his contract in June 1975 and let him go."

That's the official story. The unofficial story, according to the St. Louis Post-Dispatch and trade unionists, is that Bi-state's heavies thought Terry a poor manager and criticized him strongly for his policies and personal style.

In either case, Bi-state paid Terry off for the two years he had left to run on his con-

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James Terry — not a discouraging word in any BART handout carried in the local press.

tract and pushed him out of his management position. Incidentally, the reorganization of Bi-state management took place after Terry cleared out, not before.

I contacted Terry by telephone in St. Louis and he pooh-poohed what I had learned. He said his parting from Bi-state had been under amicable circumstances and that he had been satisfied to leave the system to make way for the reorganization. Terry told me Bi-state had been faced with the choice of allowing him a free hand to run the system as he saw fit or letting him go, and chose the latter.

He admitted he had differences of opinion with the Bi-state Board of Directors but said such disputes are an occupational hazard of being a transit management official and denied the differences had

been serious enough to cause a breach with the transit system's board.

BART General Manager Frank Herringer was out of town when I called about Terry's difficulties at Bi-state and Bob Galloway, assistant General Manager, told me he didn't know enough about Terry to comment on his background. (Galloway did say he knew Terry had "a difference of opinion" with Bi-state's directors.)

Even the people who wrote BART's press release are in the dark about Terry's experience at Bi-state: when I asked BART PR man David Soblin about Terry's reported problems he was surprised and said he hadn't heard anything about them: "This is all news to me!"

—Bill Wallace

Big oil squeezes out the cheap independents

Why natural gas prices soar

By Christopher Rand
(Pacific News Service)

Sacramento Valley — Here in one of the nation's largest natural gas regions, dozens of small companies are drilling gas at half the cost of the big producers. Yet like thousands of independents across the nation, they are caught in an escalating war for survival against their giant competitors.

Though the House vote early this month to expand present controls on the major gas producers while freeing the independents was an unexpected victory in that war, it will probably be vetoed by President Ford, if not killed first by the Senate.

Ten huge oil companies dominate America's natural gas industry, two of which, Exxon and Phillips, produce one-sixth of the nation's gas. Five-years ago they sold the clean-burning fuel for 15¢ to 25¢ per 1000 cubic feet (mcf); today most new sales go for \$1.50 to \$2.00 per mcf—doubling, tripling and even quadrupling residential utility bills.

Despite skyrocketing prices, the industry's giants are lobbying hard to end all federal price controls on gas. They charge, in the words of Mobil Oil, that the government has been "setting prices so low that they seriously curtailed the producers' ability and in-

centive to find and develop new reserves."

Yet here in the Sacramento Valley, companies willing to incur exploration risks are profitably producing gas for 45¢ per mcf—a quarter of the price now quoted by the majors which dominate the national market.

Although Pacific Gas and Electric monopolizes the Northern California utility market and will buy only one-third the maximum yield of any well, independent producers here say the average \$1 million investment brings in at least \$300,000 a year within six months of discovery—and is recouped completely in three or four years, if not sooner.

Costs are reasonable in other areas as well. While it may cost five times as much to drill a hole in the Rockies, other costs there are low. Most of the land belongs to the federal government, so it rents for a maximum of 50¢ an acre—as contrasted with a minimum of \$5 in the Sacramento Valley.

Why, then, are the independents not booming? They are being squeezed out—directly by the major producers, and indirectly by the structure of the pipeline industry.

In the Sacramento Valley, independents complain of being locked out of equal access to land, equipment and geological records.

The price of leasing land is being driven so high by the majors that the smaller producers are often hard-pressed to compete. Shell, for instance, taking advantage of new technology it has developed for locating gas prospects by seismic surveying, has offered royalties as high as 43% to the town of Davis and 51% to Sacramento, instead of the traditional 12.5%. Small companies, lacking the technology to be sure of gas prospects, would have trouble rounding up investors at these royalty rates.

The majors almost always refuse to share their logs—records of wells drilled—with the independents, who pool their own records among themselves.

They are also reluctant to sell equipment to their smaller competitors: after Shell was ordered by the Federal Energy Administration in 1974 to sell some spare "casing"—pipe used to line the well to keep it from collapsing—to one independent, it removed the casing from its normal equipment racks and dispersed it over many less open locations up and down the valley.

And the independents are frozen out of the areas of greatest promise—offshore California and Louisiana and northern Alaska—by the existing

continued next page

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method of bidding for leases on federal land.

Through this system, the government awards tracts of lease sales to the companies which offer the biggest immediate cash payments. Payments often total tens of millions of dollars for a single tract, automatically eliminating small firms from the bidding.

An alternative—royalty bidding—would favor independents with less capital. Already used in some areas, this system awards leases to the company offering the government the highest percentage of future earnings rather than immediate cash payments.

The worst problem — both here and throughout the country—are the pipelines which move the nation's gas. They are attracted not by the lower prices of the independents, but by the large steady and secure flow of gas guaranteed by the majors.

Gas, unlike oil, is highly compressible. If a pipeline is not literally packed full, much or most compression energy will go to waste packing the gas rather than moving it along. At much below 100% capacity the pipelines' operating costs become prohibitive, especially since the rates they can charge, as set by the Federal Power Commission, ignore fluctuating operating costs and are pegged only to the book value of the company's assets.

Thus the pipelines must depend on the majors for a guaranteed steady flow of gas, using the independents only

when they need extra gas ("swinging hell" out of them, in the idiom). Highly vulnerable to any changes in supply by the majors, they are in no position to bargain.

And because the pipeline companies are allowed by the FPC to pass the cost of the gas to their customers—whether they be utility companies or residential and industrial consumers—they have no need to keep gas prices down. The result: little bargaining over price between the major gas producers and the pipelines.

Lately, with the big gas discoveries on Alaska's North Slope, the majors have even begun to force west coast pipelines and utilities to loan them hundreds of millions of dollars just for first rights to negotiate for the gas when it comes on line. The Federal Power Commission, however, has ruled such arrangements illegal.

Thus there is not enough competition in the industry to keep the majors from setting their own prices—the reason the government began regulating natural gas prices in the first place. And the chances for a break in the pattern do not look good with the Senate voting for deregulation of the majors and the House preferring to deregulate only the independents.

A deadlock in committee is not unlikely, leaving the independents trapped by the pipeline-producer complex.

Christopher Rand recently produced a book entitled Making Democracy Safe for Oil (Atlantic-Little, Brown).

The pipeline companies are in no position to bargain.



Plastic surgery

The new Jimmy Carter

By Reg Murphy

Jimmy Carter, the one-term governor of Georgia, is running for President and doing surprisingly well playing what is for him a new part: that is, the charming Populist reformer with an impeccable reputation.

His reputation, as it turns out, is puzzling to his old county campaign chairmen and political associates at home. His nemesis, Lester Maddox, may have expressed their puzzlement best when he was asked by a television interviewer the other day what he thought of Carter. Maddox

replied: "You mean that fellow who's running for President now, or the fellow who ran for governor of Georgia in 1970?"

The two Carters are entirely different, as Maddox sagaciously noted. The Jimmy Carter who was elected governor in 1970 ran as the George Wallace candidate. He pledged to invite Wallace to address the Georgia legislature as soon as he had taken the oath of office. True to his word, Carter offered the hospitality of the redneck-dominated Georgia House and Senate to Wallace as soon as he could. Wallace accepted.

Editor's note: Jimmy Carter, winner of the New Hampshire Democratic presidential primary, has been accused of lying and of racism in recent articles that have appeared in the Village Voice, Harper's magazine and the syndicated column of Robert Novak and Rowland Evans. Time magazine even devoted its Feb. 16 press section to the phenomenon of the journalistic blasts at Carter.

Some of the charges have been seriously challenged. Rep. Andrew Young (D-Ga.), now a Carter "supporter" and formerly Martin Luther King's chief aide, wrote in a letter to the Village Voice, "Carter is not and never has been guilty of the kind of implied racism of

these charges."

Young also wrote that the Atlanta Constitution and its former editor Reg Murphy (who was quoted in the Voice article) were "ardent supporters of Carl Sanders for governor of Georgia in 1970 and never could forgive Jimmy for beating him so badly."

Murphy, now editor/publisher of the SF Examiner, told the Guardian he had covered Carter since 1962, when Carter was elected to the Georgia State Senate and Murphy was political editor of the Constitution.

Murphy wrote his own analysis of Carter in the Feb. 14 issue of the New Republic, which we reprint here.

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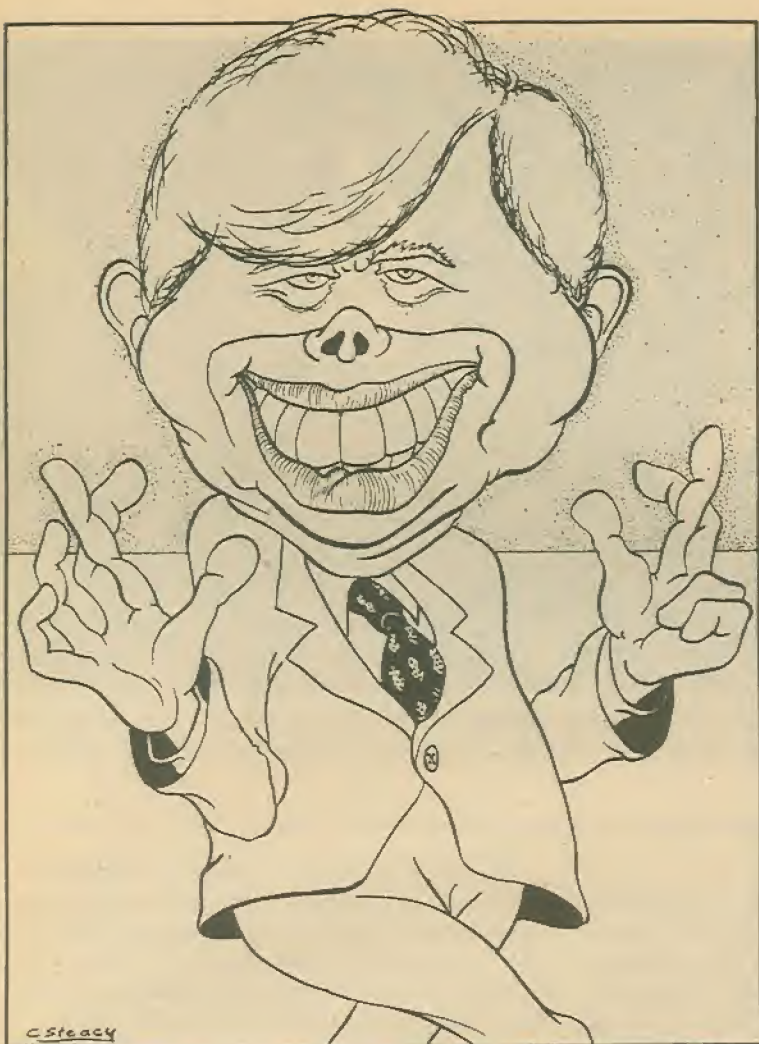
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'Carter is one of the three or four phoniest men I ever met.'

One gets the impression that Carter would not similarly pledge to invite Wallace to dine in the White House soon after his election as President. Carter now denies that he ever agreed to nominate Wallace for President at the 1972 Democratic Convention in Miami Beach—but Wallace and a lot of Georgians insist that promise was made and broken.

The Jimmy Carter who was running for governor in 1970 spent a few of his last precious campaign hours visiting with Roy Harris, the organizer of the Citizens Council in Georgia and the publisher of The Augusta Courier, surely one of the most racist publications ever splashed with red ink. The word "nigger" is used freely in the Courier.

Carter said then that he didn't want the endorsement of any newspapers, and he didn't get many endorsements but he did get the Courier's. One is led to believe now that Carter would not denounce newspapers of liberal persuasion, given the number of trips he has made to their editorial board rooms. Harris is not now listed as one of the key supporters in Carter's campaign. One is encouraged to believe that Carter always has been liberal on race.

The Jimmy Carter who was running for governor in 1970 enlisted the help of the good ol' boys in South Georgia who thought they knew that he stood for some of the same things they did—segregation, fiscal conservatism, anti-newspaper laws, cheap land taxes; many of them broke away from Carter after the campaign. One is led to believe now that Carter is open, ingenuous, concerned about individuals. Sometimes he sounds liberal.

Alas, Maddox is right. There are two Carters. The one who runs for President in 1976 is a forthright, efficient, progressive candidate.

Efficient, you say? Of course.

He has conveyed to the electorate his willingness to reorganize the federal government so that it will save millions and millions of dollars. He is an efficiency expert who reorganized state bureaucracy in Georgia. He took charge of a government that had almost 300 agencies, boards and bureaus. He reduced them to less than 30 manageable departments. They way he did it is interesting, and a subject he deems to be too complicated for discussion on the campaign trail.

Too bad. He could have explained that his reorganization of state government consisted basically of adding a superstructure of about 25 superheads of Superdepartments to supervise the grunts who had been doing the work all along. The number of grunts rose from 49,000 to 60,000 during his tenure.

Too bad he doesn't have time to describe his method of working out computer time-sharing among departments. He could explain how the state government eventually found it less time-consuming to farm out a lot of its work to service bureaus and even to the city of Atlanta's computers because the new system that Carter had supervised sometimes lagged by months.

Carter's past only is now beginning to be investigated. One of the facts to be discovered is that he received only five percent of the black vote in Georgia. How does that square with his reputation for being a liberal Southerner? The Carter who now speaks of blanket pardons for the men who decided not to go to Vietnam is a changed man from the one who declared that Lt. William Calley was a "scapegoat" and organized a day in Calley's honor while he was governor.

Sad to say, believers in Carter and his politics are to be found in growing numbers. Businessmen perceive in him a

manager of uncommon talent. Populists visualize a man ready to harness the bounty of the nation for the good of the little people. Good government interests hear him saying marvelous things about eliminating waste, and they wonder where he has been for so long. People think he will be better with the frecklebellies than Gov. George Wallace. They expect him to support the Democratic party and teach the bureaucrats how to put their ducks in a row. They have been told the Carter myths and they believe.

A few mythmakers have made it easier for Carter to construct an image unfamiliar to his daily observers. The early observers of Carter's rise to leadership in the Democratic primaries are scattered now to Washington and Detroit and San Francisco and elsewhere. Their contacts have been renewed in recent weeks as they watched incredulously the New York and Washington media hype the New Breed Southerner. Did the hypers know that Carter said before his runoff campaign for governor in 1970, "I could win without getting a single Negro vote?" More importantly, did they care?

I was incautious enough to remark to the *Village Voice* that Carter is one of the three or four phoniest men I ever met. It is a simple matter of my believing that, but the Carter partisans didn't want to understand it. They called not merely to argue, which would have been welcome, but to denounce me for answering the question candidly.

My experience comports well with a theory held by the nonbelievers. A group of New York and Washington political reporters had come to believe the nation could be led better by someone outside the Washington power circle. NBC asked in a poll if that were true and found that many Americans do think that. Gov. Reuben Askew of Florida, a truly progressive Southern Democrat, would have done as an acceptable "outsider." But he declined to run. Sen. Dale Bumpers of Arkansas fits the bill. He also declined to run.

So we are left with Jimmy Carter who, faced with a choice of returning to the peanut brokerage he partially owns in Plains, Georgia, or run for President, chose to run. To Georgians the idea of Carter as a presidential candidate is hilarious. They yukked it up. "Jimmy Carter is running for what?" they laughed. They were certain he wouldn't last long.

He has already lasted longer than they expected. They remember that every candidate in the most recent governor's race tried hard to keep from being associated with Carter's personality and politics. He had so little popularity left at home that they all thought his public support would hurt rather than help, even though he was still in office.

But plastic surgeons have made him a national figure. The boys in the bus haven't had a chance to look into his background and administration yet. When they do they won't be quite as tempted to produce a papier-mache mask because political campaigns aren't covered that way anymore—thank goodness. □

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Oakland Auditorium, Feb. 12: The women's music concert sold out a week before the performance. From left, Cris Williamson, Margie Adam, Meg Christian, Holly Near's sister Timothy (yes, Timothy) and Holly Near herself.

By Katy Butler

The women's music concert at Oakland Auditorium Feb. 12 was a success before Holly Near, Margie Adam, Cris Williamson and Meg Christian sang a note. In the audience, 2000 exuberant women were finding their seats, hugging old friends and glorifying in their sheer numbers. I waved to my friends, caught up in the atmosphere charged with expectancy. When the four women walked on stage, the auditorium exploded into applause.

We were applauding for our delight in each other as well as for the four performers. Women's culture, that golden thread running through a maze of women's coffee houses, bookstores, political groups and dances, has grown to the point where women can pack a concert hall twice in one week and provide the artists with a skimpy living.

In the process, women have helped create this phenomenon called "women's music," which has been building since the late Sixties, but only caught the attention of the larger culture in a big way last month, when Near, Adam, Christian and Williamson toured the state and played to packed audiences from San Diego to Santa Rosa. Both the Chronicle's John Wasserman and Rolling Stone magazine covered the concert.

The four performers, who usually play solo, were a triumph of cooperation. Using guitars, piano, synthesizer, autoharp and bamboo clackers, they created rhythmic backup and rich harmonies for each other's songs.

Their performance style reflected their respect for their audience and their awareness that the growing women's culture had drawn them into its orbit rather than the other way around. Despite the vast size of the hall and the musicians' faultless performance, they managed to convey a sense that they were four friends playing for friends, without any self-importance.

Many songs had choruses for the audience to join. On Holly Near's "Nicolaya," about a Vietnamese factory organizer, the breathtaking three-part refrain ("Won't you harbor me?") sent waves of sound into the audience as all four women focused their powerful voices in harmony. Two thousand women (and a sprinkling of men) in the audience picked up the three parts and sent ripples of sound back to the stage, like the backwash of a tide. At the close of the concert, all 2000 of us spontaneously rose and linked arms, singing:

Oh, we can sing this song

And you can sing along

And we can sing for a long, long time.

("Song of the Soul," by Cris Williamson. ©1975 Bird Ankles Music)

"Women's music" is hard to define. It is nonsexist and covers a broad range of political views and musical styles. "We don't have a musical form which is exactly Women's Music," Margie Adam told me. "The analysis will come later. There's not enough women's music yet." Adam says women's musicians are exploring new musical forms, and that the music changes in rhythm and key more radically than other music.

Adam, Christian, Williamson and Near all come from folk and classical musical backgrounds that influence their music, but they present very distinct musical and personal styles. Their political beliefs range from lesbian feminism (Meg Christian) to movement anti-imperialism (Holly Near).

What they share, above all, is an audience—a bedrock of committed feminists who go to events organized primarily by and for women. Adam, Williamson and Near also often play for mixed audiences and want women's music to reach out to the larger community, but committed feminists form the core of their support.

As a result, these performers, unlike many women, don't have to play the coy seductress to please their audience. You don't hear them sing kick-me-daddy-one-more-time blues or glorify the pain in the male/female relationships:

Standing by an old campfire

It's warmer with you

But even when you're gone

It still cooks the stew . . .

Cause I got a little one

That loves me as much as you need me

And that's loving enough

For a hiking-boot mother

Who's seeing the world

For the first time

With her own little girl.

("It Started Out Fine," by Holly Near, ©1974 by Hereford Music)

Holly Near's feminism is grounded in an anti-imperialist viewpoint that deepened when she toured US military bases in 1970 with Jane Fonda's "Free the Army" revue.

In her songs, women are romanticized farmworkers, factory workers and students, struggling with men or with powerful social institutions like the prison system.

It's a very different perspective from that of Meg Christian, a lesbian feminist, whose songs articulate women's concerns that have been almost invisible culturally since Sappho. She told the audience she was singing about "things we definitely didn't hear about on the old radio when we were growing up . . . like strong, supportive love relationships between women."

Well it seems like so little was spoken

About ending the games

We just kept waking up still together

And feeling the change

And I loved you for facing my crazy eyes

And using your strength to build mine

And learning compassion

And growing more mellow and kind

I'd waited so long I'd forgotten

What I waited for

Now in our balance I've learned to uncover

All I've wanted and more.

("Valentine Song," by Meg Christian, ©1974 by Thumbelina Music)

Cris Williamson told me she has seen lives changed by women's music. "It's like you're driving along alone in your space ship and you look out and see you've got company," she said. Her rhythmic songs, which betray her 12-year apprenticeship in rock bands and commercial performances, deal with elemental images of wind, waterfalls and shooting stars.

One of her songs, a catchy cowgirl tune, celebrates a heroine of her hometown, Deadwood, South Dakota:

Calamity Jane

queen of the plains

an angel of mercy

Riding the range

Deadwood's favorite daughter

White devil of the Yellowstone



THE RISE OF WOMEN'S MUSIC

PHOTO BY RICK GROSSE

*As brave as any woman
The West has ever known.*

("Calamity Jane," by Cris Williamson, ©1976 by Bird Ankles Music)

Margie Adam is a disarmingly direct, fuzzy-headed woman who looks like Pooh-bear grown up to be long-limbed and female. She sings, accompanying herself on the piano, of a humanistic fantasy world which transcends gender:

*When I was growing up
My best friend was a unicorn
My friends all smiled at me and called me crazy
But I was not upset
By knowing I did not conform
I always knew their seeing must be hazy . . .
Seeing is believing
In the things you see
Loving is believing
In the ones you love.*

("Best Friend," by Margie Adam, ©1974 by Labyris Music Co.)

Women were communicating with each other outside the presence of men, in kitchens and on backstairs, in laughing conversations in nightclub rest rooms, long before the women's movement. But since the late Sixties, the opportunities for this communication have grown, from consciousness-raising groups to women's dances and festivals. Women's music is a natural outgrowth of these events.

In 1970 the New Haven and Chicago Women's Liberation Rock Bands organized to play music at women's events and counteract the driving, macho "cock rock" sound of performers like Mick Jagger. Other women's bands, like Eyes in San Francisco, sprang up around the country, often playing at women-only dances where both gay and straight women enjoyed the chance to move to the music outside the meat-rack atmosphere of the average singles bar. In 1973, feminist writer Kate Millett organized a women's music festival in Sacramento, which was followed by others in Los Angeles, San Francisco and Santa Cruz.

Because women's music is a political as well as a musical phenomenon, the 150 women who planned the recent statewide tour worked to incorporate feminist principles into the process. There was no "star system": everyone, including the performers, was paid \$130 per concert.

The women had major conflicts over whether to make the concerts open or closed to men. Adam, Near and Williamson wanted them open; Christian wanted them closed. The collective decided to make them open to men, because they wanted to take women's music into the larger community and wanted to teach women who would not come to a concert without a man.

Margie Adam thinks it's important to give concerts which are open to men as well as women. "The media would like nothing better than to say women's music only relates to lesbians, that it is just a little subcultural phenomenon off in a corner somewhere than can be written off," she told Plexus, the Berkeley-based women's newspaper, earlier this month. "And madam housewife, you don't have to worry, it doesn't have to do with you at all . . . I am concerned when women say that when men are there the vibes change. We can neutralize that vibe. I don't believe that men's vibes are stronger than ours. I believe that our vibes are so happy and positive and creative."

It was a desire to get away from the male-controlled record industry that led Meg Christian and four friends to form Olivia Records in 1973. Within the industry, they felt, women often did not have control over the way their songs were recorded and promoted.

"We wanted to establish financial independence and power and provide decent jobs for women," Christian told me. Olivia Records has released two albums so far, "I Know, I Know," by Meg Christian and "The Changer and the Changed," by Cris Williamson.

Williamson, who had recorded an album in 1970 on Ampex Records, told me she liked working with Olivia because she had "complete artistic freedom." The only limitations were that no men could perform or work on production, and that there would be no sexist, agist or racist lyrics.

Holly Near has released three albums through her own record company, Redwood Records, and Margie Adam plans to go into the studio soon to record an album on her own company, Pleiades Records.

Each album costs between \$10,000 and \$20,000 to produce; Olivia Records started with donations ranging from 20¢ to \$10,000. They use the profits from one record to produce the next. "We had some struggles," Christian remembers. "None of us knew anything about the record business or any kind of business. We had to struggle to learn the skills we needed. But it's abundantly clear to us when the mail comes that we are doing something of inestimable value." Olivia Records are distributed through a volunteer, part-time network of 50 women throughout the country who try to get the records played on the radio and have managed to get them sold in feminist bookstores and more than 100 record shops.

Christian, Adam, Near and Williamson all eke out modest livings from the sale of their records and performances on nationwide tours and benefits. "We're not getting rich," says Christian. "But that's not the point."

—Research assistance by Nancy Dunn

Where to hear it

Many of the Bay Area showcases for women's music are women's bars and coffeehouses with almost exclusively female clientele. If you are a man and find yourself turned away at the door, it's best not to press the issue. Instead, you should wait until the musicians perform for a mixed audience. Above all, be sensitive; these are definitely not singles' bars.

San Francisco

FULL MOON, 4416 18th St./Eureka, SF, 864-9274. A Eureka Valley storefront converted into a coffeehouse strictly for women. On a busy night, women crowd around the cable-spool tables and overflow onto pillows on

the floor in front of the postage-stamp-sized stage. Primarily acoustic music (usually a single woman performer), Wed.-Sat., beginning at 8 or 9 pm. \$1-\$1.50 at the door or pass-the-hat donations.

KELLY'S SALOON, 3489 20th St., SF, 285-0066. A gay women's bar with live music for special occasions only, like Rosie and the Riveters, coming up on St. Patrick's Day, 3/17.

WILD SIDE WEST, 720 Broadway, SF, 391-0460. This dark, crowded club at the end of the Broadway strip features women's music on Friday and Saturday nights. A few men some-

continued on page 22

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Hot sounds from local women

SWEET CHARIOT: Sharon Russell, guitar; Bonnie Johnson, drums; Sheila Renee, keyboard and organ; Sue Templeton, bass.

Sweet Chariot is a slick soul disco band, performing top 40 hits by LaBelle along with songs written by their guitarist, Sharon Russell.

"Sometimes we run into trouble because white women tell us we're not singing. 'Oh, sister, we love you' " says Russell. "We don't fit into women's music the way it's defined now, because it's defined by white women. It takes a long time to learn how to write music. In the meantime, you starve. So we took the route of playing top 40. We've played top 40, and we've played what's on the jukebox, and now we've earned the right to sit back and do our own songs."

The group started playing at small East Bay black clubs, and now performs regularly in San Francisco at the Stud, Uncle Sam's, the singles bar Country Road and women's events. Here's a sample of Sharon's lyrics:

*Some time ago I had myself a conversation
with the Lord
She said don't try to be no mathematician
I got enough of them already
Trying to make it to the moon
She said I gave you a very choice position
Stay right there and give all my chillun
a groove
Because girl I made you funky*

("Girl, I Made You Funky," ©1975 by Sharon Russell)

ALLSPICE: Ana Perez, guitar; Michelle Krell, keyboard; Tricia Egan, bass; Christine Hanson, drums.

Ana Perez, a veteran of a women's band whose name changed over the years from Baby Grand to Moon to the Gertrude Stein Band, put together Allspice about six months ago. The band plays "wherever we can get work," says Perez—and that's run the gamut from women's dances to the nightclub at the Alameda Naval Air Station.

They play a slightly jazzy but very danceable rock and roll, primarily for mixed audiences at clubs like La Salamandra in Berkeley, Grandma's House in Oakland and the Wild Side West in SF. Ana Perez writes many of their songs.

Perez says she won't sing lyrics she can't get behind: "The Average White Band song 'Work To Do' is about a dude telling a woman how busy he is. The woman is just a passive listener. I love the music, but I won't do it."

Perez says the band likes playing for women's audiences because they are supportive. "They don't treat you like a walking jukebox," she explains. She says she wrote "Dirty Gertie" because she wanted to write about an interesting woman character in a way that was "not necessarily a put-down":

*She's got a washtub bass
A rose tattoo on her face
She's got a car named Flash
But the seats are taken out
To make room for the trash
She don't give a damn
She'll do the best she can
Dirty Gertie*

("Dirty Gertie," ©1975 by Ana Perez)

BEBE K'ROCHE: Virginia Rubino, keyboard; Peggy Mitchell, bass; Jake, drums; Jerene O'Brien, guitar.

BeBe K'Roche has built a strong following for their danceable jazz-based rock and roll. All four women had played professionally before they started BeBe K'Roche three years ago. Bass player Peggy Mitchell had backed up Dave Alexander and performed at the Monterey Jazz Festival. Guitarist Jerene O'Brien has played with such old-time blues greats as John Lee Hooker and Jesse Fuller.

Their music, featuring long soaring solos, betrays a jazz and Latin influence. One of the most popular women's bands, they play for both women-only and mixed audiences at benefits and at La Salamandra in Berkeley and the Wild Side West in SF. They plan to produce an album for Olivia Records in June.

Says O'Brien, "I'm really into supporting women musicians. Men can be chintzy about giving away their licks."

BERKELEY WOMEN'S MUSIC COLLECTIVE: Susann Shanbaum, bass, harmonica, guitar; Nancy Vogl, guitar and saxophone; Bonnie Lockhart, piano; Debbie Lempke, guitar, drums, bass.

The Berkeley Women's Music Collective started 2½ years ago when Debbie Lempke, fresh from Portland, Oregon, put up notices on local bulletin boards asking for other women's musicians to get in touch. All four were originally solo musicians and songwriters, and they harmonize to each other's politically aware, often funny tunes.

"We really started from scratch," says Lempke. "A lot of us don't have a lot of musical vocabulary and play by ear." They're picking up more formal training as they go along.

"We identify ourselves with the women's movement and the lesbian movement," Lempke explains. "We sing for women, songs about being alienated at your job, about rape, about menstruation, about women in prison and co-optation."

The collective's lyrics contain some of the most overtly political and feminist statements made in local women's music:

*Sometimes you ain't got much to choose from
Need a job and they know that you
could use one
Stay hip to the boss man's game
They keep you caged to keep you tame
And in the prisons I've seen our sisters rising
They ain't been wasting time, they've
been organizing
They're hip to the boss man's game
When they get out they're going to
spark the flame*

("We're Hip," ©1975 by Debbie Lempke and Jake Lempert)

ROSIE AND THE RIVETERS: Joan Bobkoff, fiddle, guitar; Liz Cabraser, drums; Ella Heartfeld, piano; Carol Sackett, bass; Ruth Schoenbach, fiddle, guitar; Judy Statsinger, piano, guitar.

Rosie is one of the newest women's bands, but its members have all put in time with other, now defunct women's music groups. Their songs take on many musical forms, from Country & Western to Forties jazz, but their lyrics have a strong feminist content. They play mostly original music written by Schoenbach, Heartfeld and Statsinger.

Rosie plays at college dances, the Wild Side West in SF, (a women's bar), Bishop's in Oakland, and La Salamandra in Berkeley. They play for both women-only and mixed audiences. "Women have a better market playing for women's audiences, though," explains fiddler Joan Bobkoff. "It makes sense politically and every other way."

MS. CLAWDY: Ella Heartfeld, piano and vocals.

Ella Heartfeld (also a member of Rosie and the Riveters) regularly plays small gigs at Bishop's Coffeehouse in Oakland under the name "Ms. Clawdy." Her true strength lies in her songwriting: ironic, evocative comments on everything from the Vietnamese refugees to the domestic tedium of former radical couples:

*Set sail from Saigon
Went to live in Florida
Paid cash for a place in the sun
And that's where my grandpa
Waits for death in the old age home
Forgotten as his name
Or why he left the homeland
When the people's army came
The famous painter's wife complains
She's bored by female talk
Her teenage daughter had taken the car
So we sat around and I tried
To say something smart
She read an unpublished story
It was weird beyond belief
Oh the lives of others
I find them no relief*

("Other People's Lives," by Ms. Clawdy. ©1975 Ellin Hirst)

Ella says, "I was really involved in the women's movement, as well as the left, long before I was involved in the women's culture. I don't know yet how I fit in. I make fun of a lot of things. I use irony and humor to look at things that are painful. I don't tell people everything is groovy."

BERKELEY WOMEN'S MUSIC COLLECTIVE

On piano, Bonnie Lockhart. Background, from left, Susann Shanbaum, Nancy Vogl, Debbie Lempke.



PHOTO BY SUZANNE WU

BEBE K'ROCHE

From left, Virginia Rubino, Peggy Mitchell, Jerene O'Brien. And on drums, Jake.



PHOTO BY SUZANNE WU

ROSIE AND THE RIVETERS

From left, Carol Sackett, Liz Cabraser, Ella Heartfeld, Judy Statsinger, Joan Bobkoff, Ruth Schoenbach.



PHOTO BY RICK GROSSE

YEAH, BUT CAN THEY COOK!

MS. CLAWDY

Ella Heartfeld.



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ALLSPICE

From left, Christine Hanson, Tricia Egan, Ana Perez, Michelle Krell.



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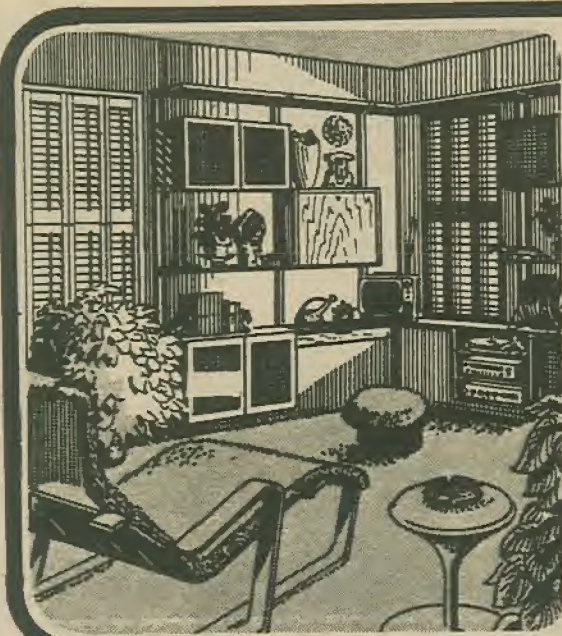
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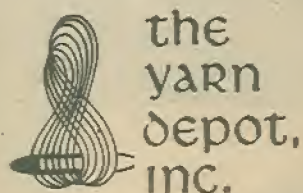
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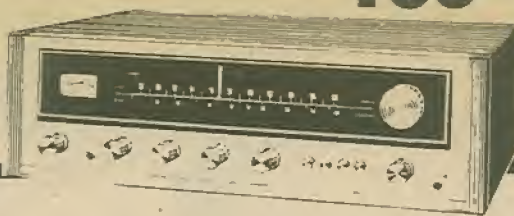
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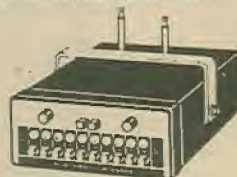
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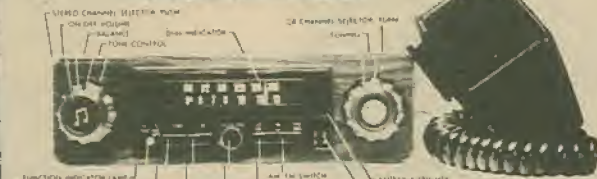
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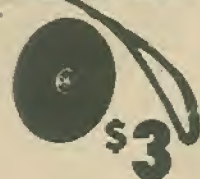
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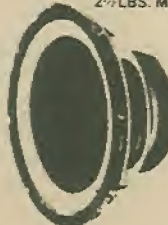
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Chic on the cheap

Where to find firsthand clothes at secondhand prices

By Carol Field

It's not really a question of lusting after Sonia Rykiel's new fanny wrap or Halston's zillion-dollar Ultra-suedes. What if you just plain crave some new clothes but don't want to mortgage your future to Master Charge? Well, there's another way. It lies in a group of stores where you can buy firsthand clothes at secondhand prices and look ravishing in the bargain.

Most factory stores are retail outlets of a single manufacturer. They sell end-of-season merchandise, odd sizes and cuts, close-outs, irregular clothes with a few flaws, and seconds which have considerably greater problems. To keep their prices so low, they reduce amenities to an absolute minimum, no advertising, charge accounts, deliveries or returns. Most have a single communal dressing room and are located off the beaten shopping track. Since what you see is what you get, you'd better look closely: returns aren't allowed and much of the stock is flawed in some way.

Then there are other stores that buy up overstock—slightly imperfect merchandise and samples from manufacturers—and sell them under conditions more gracious than at factory stores. Labels are usually removed, since the same clothes might be found downtown and you can bet it doesn't warm the Macy's heart to be under-sold by upstarts. Many of these stores refuse exchanges and refunds, some deal only in cold hard cash, and caveat emptor is the phrase to remember at all of them. But if you're looking for panache with minimal cash and can forgo the cachet of the little boutique, this is the way to bargain and pizzazz.

CLOTHES RACK, 345 Mission, SF, 543-6108. Mon.-Fri., 10 am-6 pm; Bancroft/Bowditch, Berkeley, 848-6960. Mon.-Sat., 10 am-6 pm. The Clothes Rack, a brand new chain of stores, is full of the most extraordinary bargain-priced clothing for women. Started nine months ago, it already has 13 stores in Northern California. It's what's known on New York's Seventh Avenue as a close-out operation. It works by having an astute buyer who snatches up manufacturers' close-outs, odd cuts and sizes and end-of-season merchandise from houses all over the country. Some labels have been cut, but most are still there, so you usually know what brand you're buying. However, the irregulars and flawed seconds are mixed right in with the perfect stock.

And what stock! The San Francisco store, big and bright, has a multitude of racks arranged by price. Everything here, except an occasional coat, costs between 50¢ and \$20, and a recent trip unearthed T-Shirt's cotton Rex Harrison cardigans for \$6, long Indian cotton dresses for \$12, Nugal T-Shirts both long-sleeved and short for a mere \$6, corduroy, denim and velvet pantsuits and prewashed jeans for \$10, even sensational capes for an amazing \$20. The variety is staggering, much of it absolutely *au courant*. Want pants, cotton twill, corduroy or polyester? No problem. How about pullover sweaters, blouses with pointillist scenes or views of Italian hill towns for instant nostalgia? There are bins full of underpants, panty hose and scarves, even mufflers and knit caps. One word of warning: the stores vary considerably in their quality, with the Berkeley and San Francisco branches definite winners.

FACTORY STORE, 520 Third St., SF, 495-5940. Hours: Mon.-Thurs., 11 am-3 pm; Fri., 11 am-6 pm; Sat., 11 am-until they feel like closing.

Er. Um. If you sense some hesitation in my telling you about this particular store, you're right. It's my own secret source of supply, and I don't relish meeting hordes of women wearing the same clothes I am. But how could I possibly keep secret such a splendid place that has the wit to be

located next to the unemployment office?

It's owned and run by Sarah Duskin, whose husband is again making fabric, and Cynthia Glasser, who may look familiar from her KQED pledge night pitches. It's a factory store with a twist: although they make dresses from Duskin fabric with the same feeling as the defunct Hubba Hubba line, most of the items here are first-rate designer's samples or clothes purchased directly from the manufacturers that are either overstocked or end-of-season merchandise. The prices can't be beat.

And they're chic, the kind that might find their way into Vogue or Mademoiselle. The labels are left in so you'll know whose designs you have on your back, and you may be amazed at the local names that you find. Recently on the racks were handsome black wool blazers, Oriental cut cotton dresses in yellow, cranberry and purple, skirts with what looked like fine French tailoring, blue-and-white-striped smocks made of pure cotton, and numbers of terrific-looking pants, shirts, skirts and jackets that mix and match to make interchangeable outfits. Want a quilted flannelette top, a dusky peach jumpsuit, long T-shirt dresses in spring colors, jumpers in soft teal or grey? This is the place.

When you walk into the huge airy room with its bright blue floor and orange erector-set racks, be ready to hand your purse and packages to the lady in charge, and then go cruising among the clothes. Check out the sweaters (none over \$12 and the ones for kids cost \$4), the fabric remnants and 2¢ buttons before doing your try-on number in the well-lit communal dressing room where everyone checks out everyone else's stash and gives lots of advice. Modesty has no place here, but there's lots of feedback and it's a great alternative to the pushy salesperson.

"RENAISSANCE DRESS OUTLET," 274 Brannan, third floor, SF. 495-3326. Mon.-Fri., 9 am-5 pm; Sat., 9:30 am-4:30 pm.

This is a factory store with an alias. Everyone connected with it promised apoplexy if its real name and that of the manufacturer were revealed. Since some of the same clothes sold here can be found at downtown stores at twice and three times the price, you can understand their apprehension, and besides, the last time someone mentioned its real name in print, a flood of new customers poured in the door and the owners finally resorted to raising prices as a way of thinning out the ranks of ardent bargain hunters.

Everything here is women's clothing in junior sizes, and it appeals mainly to adolescents and young women. Most of what you'll find are long dresses with a Renaissance look, some with bodices that lace, some demure and

If you can do without the cachet of the little boutique, these stores are for you.



some decollete, some with flouncy skirts, lacy and leg o'mutton sleeves, all with a highly romantic appeal. Much of what isn't gauzy or Barry Lyndon-like in feeling is velveteen or satin. Recently there were numbers of black velvet jackets with matching skirts, and pants and two-piece outfits that were soft and satiny. Since nothing is marked you have to ask each price, but \$15 seems pretty much standard and the highest I found was \$35.

One-of-a-kind samples have their own special racks, but close-outs, irregulars and damaged seconds all hang together, the last two marked with red tape as warning to check for flaws. Look carefully, since there are no returns. There's a single communal dressing room, but be sure you go in the right door or you'll find yourself in the huge workshop where all the cutting and sewing go on. Don't overlook the impressive bargains on fabric and notions.

FACTORY STORE, 20 Second St., second floor, SF. Mon.-Fri., 10:30 am-5:30 pm; Sat., 11 am-5 pm. Checks accepted here with driver's license and a major credit card.

This is the only firsthand store I ever heard of in which the profits provide scholarships for school children.

Owned and operated by the San Francisco Montessori School, the store purchases its stock from a wide variety of manufacturers and sells it at about 50% of the retail price. Some labels are left in, some have been removed, some clothes are irregulars with minor flaws and others are overstock in perfect condition, but everything is new and in style. A recent trip found a huge supply of jeans, some in the popular windowpane pattern, lots of tunics and tailored Indian cotton shirts, slinky dresses, sweaters in every style from casual shrinks to lurex threaded fancies for evening, and a number of quilted jackets.

People come here from a long way away. Whole families travel in from the Sacramento valley, mothers and daughters come in groups, and recently a woman from Los Angeles spent

an entire day and \$200 outfitting herself handsomely.

KORET OF CALIFORNIA FACTORY STORE, 2800 17th St., SF, 922-2289. Mon.-Fri., 9 am-4 pm; Sat., 9 am-1 pm.

This barn of a building houses the factory store connected with Koret of California where the emphasis is on women's sportswear. There are markdowns, samples, irregulars, and end-of-season clothes manufactured by a widely known San Francisco firm, and that means bargains galore for the adventurous shopper. Recent post-Christmas stock included velvet blazers for \$28, sweaters and long skirts with sparkling silver threads and all varieties of outfits made of soft silky Qiana. Athletic types can find tennis shorts and golf skirts, while more sedentary sorts can check out the sweaters, pants, skirts and a huge selection of blouses. No sexist shop, this—they have clothes for men with a notable variety of shirts and turtlenecks made in Italy and selling for \$7 to \$10. Fabric and notions are also available. While you can exchange regular clothes, all markdowns or irregulars are forever yours once you've handed over your cash.

"FACTORY STORE," 2701 16th St., SF (entrance around the corner on Treat Street), 863-2720. Open Saturday mornings only, 10 am-1 pm.

This is a factory store with a difference. For one thing, it has armed guards looking over the customers and protecting the merchandise, because what's here is no simple line of T-shirts. This famous manufacturer makes elegant and conservative clothes that can be found in Harper's Bazaar or Town and Country magazine, and buying an outfit downtown would probably set you back about \$300. Here you'd pay about \$175, but since there aren't any price tags, you'll have to ask about each item that interests you.

The big room is the wholesale factory store, and the two-tiered racks are heavy with first-quality clothes in all sizes. There are lots of pant suits and coat-and-dress ensembles of tweeds

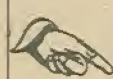
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and fine wools tailored in conservative and timeless styles. It's a good place to look for a coat or raincoat that will last a few seasons, and many women come here to pick out fur- or leather-trimmed coats at remarkable prices.

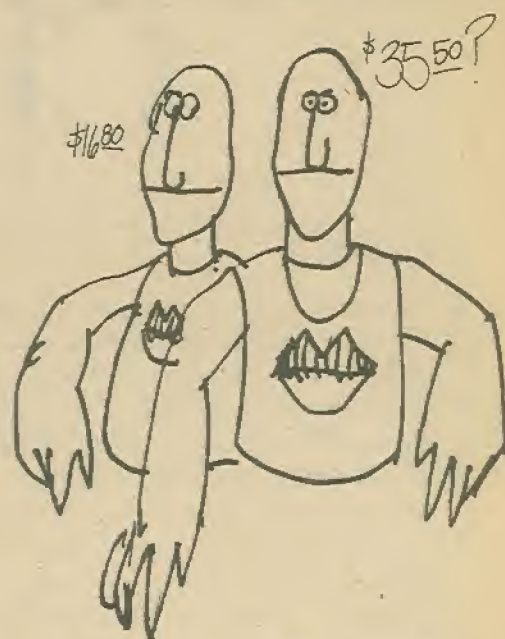
There's a smaller room down the hall with seconds and damaged merchandise. Recently you could have picked up rabbit and leather coats for \$80, or soiled coat-and-dress sets for \$40 if you thought you could get rid of the dirt. In fact, much of what's here is soiled, spotted or damaged in some way, but some outfits merely call for a competent seamster or trustworthy dry cleaner. Don't leave without looking at the excellent buys on yardage. Be sure you know what you're getting, since exchanges and returns are strictly disallowed.

FACTORY STORE, 1153 Mission, SF, 864-8100.
Mon.-Fri., 9 am-5 pm; Sat., 10 am-4:30 pm.

This place is unprepossessing in the extreme, but there always seems to be a steady stream of people checking out the latest shirts, fingering the skirts and trying on their choices in the big communal dressing room. All the clothes come from San Francisco Shirt Works and are either irregulars or seconds. The irregulars have small or almost invisible flaws, while the seconds have noticeable problems like ripped seams or major fabric flaws. On one recent occasion I noticed a number of T-shirts that looked as if they had hosted a moth convention.

There is always a huge selection of shirts in styles both timeless and zippy for \$5. You can find them long-sleeved and short, T-shirt and halter, in polka dots, stripes, plain colors, of slubby Indian cotton or soft flannelette. If you're looking for something fancier for evening, there are elegantly simple satin blouses for \$7 as well as sheer prints with ties at the neck or polyester ones in warm colors like cinnamon. They also have skirts of corduroy, denim and cotton blends, and they're priced at either \$8 or \$10. On a recent trip I spotted a brown and green quilted jacket, looking for all the world straight out of Design Research, for \$12, and some super wraparound blue jean skirts for \$8.

If it sounds appealing, and it is, be sure to visit, but don't forget your wallet when you go.



Cold hard cash is the only medium for exchange here—no credit cards or checks—and, of course, you can't return or exchange anything.

PANTS OFF, 2279 Taylor, SF, 775-2522.
Mon.-Sat., 10 am-9 pm; Sun., noon-5 pm. Accept BankAmericard and Master Charge.

Nowhere does it tell you precisely whose bargain store this is, but the fact that it's located next door to the Gap ought to be a good hint. It's clean, well lit, painted with bright supergraphics and much pleasanter than most factory stores. It even has individual dressing rooms. The stock is 95% Levi's—mostly basics, although you'll find prewashed jeans, overalls and some of the current fads. For a while it was the only place in town with bush jeans and you could have had them for \$3 or \$4; now they'd set you back \$18. There are clothes for men and women as well as a few for children, and the prices are terrific. Along with the irregulars and seconds, which are so marked, there are many close-outs—clothes in perfect condition whose styles, patterns or labels are no longer made and sold. You can save 50-60% on them.

The men's department is the biggest in the store, and it's loaded with shirts, jackets and

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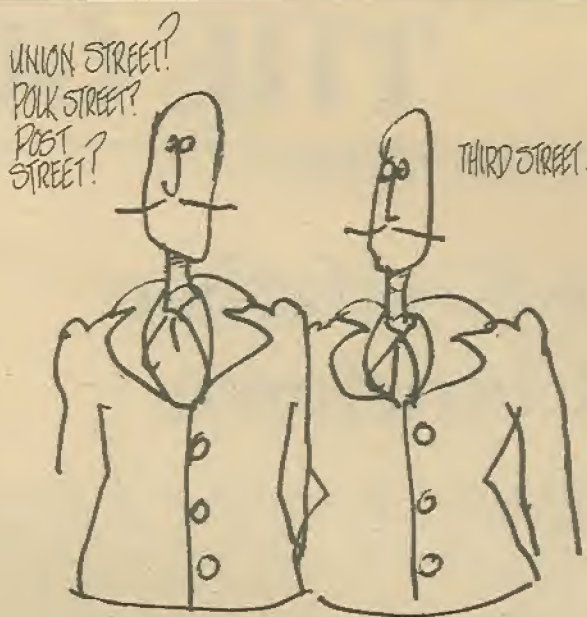
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fancy as I feel. Henrietta

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If you know where to look, you can find Union Street chic at South-of-Market prices. One store even has individual dressing rooms!



pants. The pants fill a vast wall of shelves and come in corduroys, cotton blends and denim, and you can even unearth—in irregular form—honest-to-goodness real canvas Levi's, rivets and all. Check carefully because there aren't any returns and pants with bizarrely sewn seams or holes in the fabric don't turn out to be much of a bargain.

The women's department is considerably smaller, though there are lots of pants in the \$8.99-\$11.99 range and a sizable choice of shirts and sweaters. What's really a knockout are the perpetual sales tables which offer 99¢ specials on display merchandise and stuff from the Gap warehouse that just hasn't sold.

THE BOTTOM HALF, 814 Clement, SF, 387-1721. Mon.-Fri., 10:30 am-7 pm; Sat., 9:30 am-6 pm; Sun., noon-5 pm; 1423 Polk, SF, 775-6222.

Finding men's clothing at bargain prices is a lot harder than finding women's, but the Bottom Half is doing its best to remedy the inequity. There are irregulars and seconds of Levi's and A-1 pants as well as closeouts of some styles that are marked down to a fraction of their regular cost. If you find an irregularity you can live with, pants that regularly cost \$16 will run a mere \$11.25, and prewashed jeans will only set you back \$13.50. It'll take some doing, but it's sometimes possible to locate a few irregular denim jackets, although the size selection is small and perseverance is the key to success.

SECRET HANG-UPS, 1862 Union, SF, 567-0369. Mon.-Sat., 10 am-6 pm; Sun., noon-5 pm. Checks, Master Charge, BankAmericard accepted.

Here's Union Street chic at non-Union prices. All the clothes are manufacturers' samples, which means there is only one of a kind, but what there is is sensational—and it all costs 30% less than retail.

Christina Gruye buys from 150 different firms from Hong Kong to Brazil, and what she finds is brand new and zippy. In fact, she gets some clothes even before the big stores, because once the ordering process is finished the sample is hers, while Magnin's or Macy's have to wait for their orders to be produced.

So what's she got? Super quilted coats in three different lengths in rich deep colors or Chinese bird patterns, long dresses that range from slinky to smocked, T-shirts that cost about \$7, blouses at \$12 and lots of smocks and frog-closed tops. She's ready for spring with bright-colored outfits, dresses, skirts and pants in a rainbow of colors, even—are you ready?—kicky long dresses made of tie-dyed lace and ribbed cotton. Hats, scarves, socks, even nightgowns and underpants are all available at fantastic prices. It's a second-floor store in a Victorian house that still has its marble fireplace and glorious high ceiling. You can relax on the wicker furniture and leaf through current fashion magazines, so you'll know that what you're buying is right up to date. □

Leather fetishes

By Arlene Soodak

Now that tax time is upon us, retailers are falling all over each other to pare down their inventories. Leather fetishists now have a great opportunity to stock up on such high-ticket items as pigskin jackets and cowhide pants. Here are a few places to check out. Some of the wares are going fast, so it's advisable to call first.

EAST-WEST LEATHER, 1453 Grant, SF, 397-2886; 539 Bridgeway, Sausalito, 332-6696; noon-6 pm daily. Frye boots, 14-inch pull-on style, \$53 retail, now on sale for \$42 a pair. Second pigskin jackets and pants are always available at less than half price.

NORTH BEACH LEATHER, 1810 Union, SF, 563-5099; 170 Grant, SF, 989-9508; and 1365 Columbus, SF, 441-3208; Mon.-Sat. 10 am-6 pm. Pants made from skins of lamb, goat, cowhide and chammy in an array of colors and sizes for men and women, \$175 retail, now a steal at \$90. Coats and jackets up to 50% off.

GLASSWATER LEATHERS, 1849 Union, SF, 922-1070; 10:30 am-6:30 pm daily. Jackets, pants, vests, skirts and coats 25% to 50% below retail. Free alterations.

WENDEL'S LEATHERS, 1623 Polk, SF, 776-2311; Tues.-Sat. 10 am-6 pm. Cowhide flight jackets in colors of chocolate, ox-blood and beige, with quilted lining and detachable fur collar, on sale for \$100 (\$90 if you can do without the fur collar). Initial alterations and minor repairs within one year of purchase are free, and they do cleaning at reasonable prices.

EDUARDO'S LEATHERS, 1563 Polk, SF, 771-7331; 11 am-7 pm daily. This store just opened two weeks ago, and they're discounting everything from 20% to 50%. They say they'll keep a special selection of jackets on sale at all times. Free alterations.

Joan of Twenty-fourth Street

I hear voices
Sometimes they say:
eat more protein
you're not getting
any younger
don't add the salt until
water boils
and: you shouldn't sleep around
you shouldn't sleep alone
Sometimes they say:
yah te te yah de de
I hope you're with the one
you love this Christmas
Or: we're counting on you
duh-duh duh-duh duh-duh
And occasionally:
guess again
guess again
would you like to help with
a small donation
—Rebecca Radner

everything's in pisces

I'm repeating myself a lot
these days
I go around saying the
same things—
the same things—
to different people
and sometimes, the same things
to the same people—
I can't remember
if I told you this
I can't remember
if I told you this—
and sometimes to myself—
I keep repeating things
I keep repeating things
lately I keep
repeating things
—Rebecca Radner

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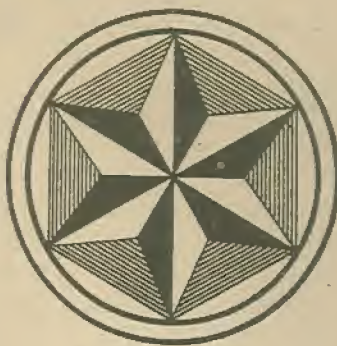
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THE GUARDIAN

MOVIES/LARRY PEITZMAN

The Godfather in Chinatown

THE KILLING OF A CHINESE BOOKIE, directed by John Cassavetes, Alexandria, Geary and 18th, SF.

There is a time lag in the process of producing and distributing films that wrenches almost every picture out of its historical context.

From the time the idea for a movie is conceived, it takes so long to finance it, cast it, scout locations, shoot the picture, edit it, mix the sound, add the score and, finally, distribute the film that by the time the whole process is over, everyone involved has forgotten the initial impetus for the project.

Just recently, for example, on the basis of last year's hits, producer Irwin Allen was handed \$136 million by two studios to produce 13 disaster epics, including *Swarm*, about killer bees attacking the California coast, and sequels to *The Towering Inferno* and *The Poseiden Adventure* (the survivors of the earlier disaster film are riding home on a train through the Alps when an avalanche falls on them).

By the time *Son of Towering Inferno* is loosed upon us two years hence, audiences will probably be sated with charred bodies and falling torsos, and Warner Brothers won't be able to figure out where all its money went.

Though it's all conjecture on my part, it's easy to see the initial impetus for John Cassavetes's new film, *The Killing of a Chinese Bookie*.

Cassavetes must have gone to his backers, a year or two ago, with a pitch that went something like this: "Listen, Chinatown is making money. *The Godfather Part II* is making money—Part two, for Christ's sake. But those pictures are phony. You want the Mafia? I'll give you the Mafia? You

want LA low life, LA underworld? I'll take you so far under you'll pray you see the light of day again. But I'll make it straight, tell it the way it is, the way it really is. How can it miss?"

And then Cassavetes must have proceeded to tell the plot, about the owner of a Sunset Strip topless joint who drops 30 grand to the Mafia in a power game; he can't pay back the money, so the Mafia politely pulverizes the guy, then demands that he work off his debt by killing a "bookie," who turns out to be a Chinese ganglord; somehow the guy gets past the bookie's guards, past his Dobermans, and manages to kill the Chinese man; but this wasn't supposed to happen—it was all a set-up, so the Mafia tracks down the Strip joint owner and kills him.

"Great, huh?" Cassavetes must have said to his backers, grinning broadly. "But none of that arty photography, none of those fancy Hollywood sets. The real thing. Real blood, real sex. Lace in a lot of stuff from the guy's topless club—like *Cabaret*, right? How can it miss?"

Well, it's here, and it does. Cassavetes is good to what I presume was his word.

The Killing of a Chinese Bookie certainly seems like the real thing. True to his famous improvisational style, Cassavetes lets scenes ramble as his camera moves in on the actors, closer, closer, searching for Truth in every word, every gesture. Cassavetes doesn't go in for fake lighting. If a room is dark, it's dark.

If a character dials a telephone, we watch him dial the telephone. Number by number. Six-eight-two-four-one-three-two. If one character has to locate the action, we get freeway directions. In detail.

Get on the Ventura freeway at Laurel. Go about a mile to the Hollywood. Stay on till three freeways come together: the Harbor, the Santa Ana, the San Bernardino. Then... That's life. That's what all the people say.

Characterization is only loosely worked out before the actors are called to the set. Cassavetes expects his actors to improvise, to pull the characters out of themselves, to think the characters' thoughts and speaks the characters' words.

This method (or is it the method?) has worked for Cassavetes in the past, particularly in *Faces* and *A Woman under the Influence*, where Cassavetes was dealing with interior states of being, with deep, pent-up emotions that were expressed not by what the characters said but how they said it.

In *The Killing of a Chinese Bookie*, however, Cassavetes is dealing with sociology, not psychology, with subcultures, not with the subconscious, and, as a result, the externals—dialogue, plot—become more important. But Cassavetes's improvisational technique de-emphasizes the externals; he focuses entirely on what is going on inside a character. When that focus coincides with the conception of his film, Cassavetes's technique can work beautifully, and his films are wonderful vehicles for the actors.

But in *The Killing of a Chinese Bookie*, the actors are stranded. Ben Gazzara, who plays the nightclub owner, is a veteran of Cassavetes's films (*Husbands*), and he knows what he's supposed to do: he runs through the whole catalogue of Actor's Studio mannerisms—as with Gena Rowlands in *A Woman under the Influence*, his hands and face never stop moving, but here the constant posturings have no emotional underpinnings.

Cassavetes has cast Gazzara in the role of a man who, physically, spills his guts for the Mafia, but he directs in a style that is suited only to emotional gut-spilling. They are not the same thing. □



Los Angeles low life, a topless joint on Sunset Strip, the Mafia, blood, sex—this movie has everything.

AT LARGE

THEATER/IRENE OPPENHEIM

A boy and six blind horses



What happens when a stable owner's daughter (Janice Garcia) seduces a disturbed boy (Daniel Zippi).

Equus, Peter Shaffer, The American Conservatory Theater in repertory. Matinees and previews \$7.50-\$5. Mon.-Thurs. eve. \$8.50-\$6. Fri. & Sat. eve. \$9.50-\$7. Student Rush \$3.50. Geary Theater, Mason/Geary, Info. 673-6440.

The most recent addition to the ACT repertory is *Equus*, British playwright Peter Shaffer's drama about a child psychiatrist (Peter Donat) and his treatment of a 17-year-old boy (Daniel Zippi). The disturbed boy has blinded six horses, a crime of reverential passion, and the good doctor is envious. Plagued by self-doubts and his own need for purging catharsis, the doctor reluctantly returns the boy to mundane normality.

Despite such dramatically charged material, *Equus* is basically a weak play full of simpleminded psychology, a superficial use of archetypes and clichéd characters. But performed well and directed with a musician's sense of detail and nuance, the work can be a magnificent theater experience—you know it's schlock but it becomes magical schlock.

As far as I can tell, very little of that magic happens in the ACT production. Responding to the fast-paced, indelicate direction of William Ball, the opening night audience was uninvolved enough to laugh at things that were meant to be ironically sad and by mid-first act were rustling and restless. Having seen the play twice in the fine New York production, it's difficult for me to judge just what this version might look like to anyone who's never seen the play, but it's equally difficult to imagine that it looks very good. I was disillusioned enough to leave after the first act, feeling guilty but relieved.

One of the more obvious problems ACT has run into lately is that they cast exclusively within their repertory group. Because of this a number of productions, including

Equus, suffer from sad miscasting. For example, despite make-up and fussy gestures, it's glaringly obvious that the boy's mother (Megan Cole) is only a few years older than he is. It's flaws like this which often give ACT productions the feel of a summer stock operation.

One of the unusual aspects of *Equus* is that there's audience seating on stage. Shaffer wants the set to have the feel of a surgical dissecting theater, and about 30 members of the audience look down on the work from tiered seats. I sat on the stage in New York, and not only was it the best place to see the play for any of us among the ever stage struck, it's exciting just to be there. ACT's stage seats are \$3.50, sold one half hour before the performance on a Student Rush, first come, first serve basis. □

Short takes

If you phone 433-6266 you will hear a tape covering job openings for members of Actor's Equity, Screen Actors Guild and AFTRA. The way I learned that theatrical tidbit was by reading the **Bay Area Theater Communications Center** newsletter. BATCC is a newly formed organization that hopes to be a channel of communication for local theater groups, actors, writers and directors.

Their wonderfully informative newsletter lists spaces, auditions, theaters looking for new playwrights, NEA grant deadlines, auditions and the number of the Actor's Blood Bank. If you're involved with theater and interested in joining the group or receiving the newsletter write to BATCC, 1056 Noe St., SF 94114.

The **Pacific Ballet Center**, 44 Page St., SF, offers two classes daily for adult beginners at 9:30 am and 7 pm. Info. 626-1351.

The creators of *Audium* call their venture "A theater of sound-sculptured space." What

they've done is to produce a dome-like environment (a building within a building within a building at 1616 Bush St., SF) where you sit in total darkness while sounds swirl around, over and underneath you emanating from 136 independently controlled speakers.

In volumes that range from painfully loud to barely audible, the hundreds of natural and synthesized noises include electronic bleeps and pips, cascading water, human voices, crackling fire and a few explosions.

There's a frightening aspect to the event. I mean, there you are in pitch blackness, an uncomfortably vulnerable candidate for whatever effects these folks might want to send your way. For example, one of the less pleasant sound images presented is a schoolyard full of happily playing children which is then violently destroyed as if a bomb had hit the middle of the jungle gym.

Reaction to these "sound sculptures" is very individual. I was left admiring the technical facility of it all but didn't feel the show was much more than an engineering display. My companion was nauseated and left early, while a number of the audience were pleased and exhilarated. Approximately an hour long, *Audium* performs Fri. and Sat. nights at 8 and 10 pm. Admission is \$3. Information: 771-1616.

Two conferences of interest to local artists are coming up. Graphic artists are the focus of the third **Floating Seminar**, gatherings created by an informal group of Bay Area artists. On Sat. March 6 they are sponsoring an open seminar "to examine current museum programs and policies toward working artists." The free events is at the SF Museum of Art from 10:30 to 5 pm. Info. 431-9832.

For performing artists, there's an all-day conference with the **Bay Area Lawyers for the Arts** on Sat. March 13 from 9 to 6 pm at Hastings College of the Law in SF. The agenda, devoted entirely to the problems of performing artists, covers a large range of topics from taxes to libel. Following the workaday stuff is a lively-sounding **BALA Gala** celebration. Admission to the meeting is \$1.50, with a separate \$1.50 fee for the Gala, with a bargain rate if you attend both. For info. call 848-2080.

For dance fans: **Merce Cunningham** comes to Berkeley for two performances at Zellerbach Auditorium, Mon. March 1 and Tues. March 2. The shows include never-seen-in-Berkeley dances *Summerspace*, *Torse*, *Part 1* and *Rune*. Info. 642-2561.

Flash! **Martha Graham** visits San Francisco for the first time in a decade. Graham will perform repertory at SF's Curran Theater March 26, 27 and 28, with the opening performance in the form of a lecture-demonstration with the great lady herself presiding. In June, New York dancers **Murray Louis** and **Alwin Nikolais**. Info for these and for Martha Graham: 433-2437. □

The Committee for Arts and Lectures presents

Merce Cunningham and Dance Company

March 1 and 2, 8 p.m.
Zellerbach Auditorium

Programs:

March 1: *Summerspace* (first Berkeley performance), *Solo*, *Torse*, part 1 (first Berkeley performance), and *Rebus*.

March 2: *Rune* (first Berkeley performance), *Sound-dance*, *Torse*, part 2 (first Berkeley performance), and *Signals*.

\$3.50 - 5.50 General; \$2.00 - 4.50 Student.

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EVENTS FEBRUARY 26 - MARCH 7

by Nancy Dunn

POETRY

Bacchanal: Deirdre Evans and Emily Haymaker, 3/3; Marina LaPalma and Miriam de Uriarte, 3/10; both 8 pm, 1369 Solano, Albany, 527-1314, donation.

Berkeley Library: Peter Holland, Jeanne Lance and Ernest Lowe, 3/18, 7:30 pm, at the South Branch, 1901 Russell, Berk., 843-7869, free.

Blue Dolphin: Bill Seaton and Bon Tempi, 3/29, 8:30 pm, 3819 17th St/Sanchez, SF, \$1.50 donation.

Cody's: benefit for Momo's Press and Shocks magazine, 3/3, with Steve Vincent, Steve Brooks, Larry Felson, Beau Beausoleil and Hilton Obenzinger; reading based on the anthology *New Poets: Women*, 3/10, featuring Bay Area contributors Laura Beausoleil, Delia Chigren, Cathy Colman, Ellen Cooney, Peggy Ruse and Judith Serin; benefit for Shameless Hussy Press, 3/17, with Susan Griffin, Tillie Olson, Alta, Jerry Raich, Gale Todd and Paul Mariah; Rosella Felsenfeld and Drury Pifer, 3/24; open reading, 3/31; all 8 pm, Telegraph/Haste, Berk., 845-7852, 75¢ donation.

El Sobrante: Bay Area Poets Coalition open reading, second and fourth Wed., 8 pm, at 4858 Morwood, El Sobrante, 222-1421, rides leave La Salamandra in Berk. at 7 pm.

Eye of the Beholder: David Fisher and Susan Dambroff, 3/4; John Ceely and Stella Nathan, 3/11; Sari Kossowsky and Cliff Eisner, 3/18; Bob Gluck and Julia Voss, 2/25; 8:30 pm, 1794 Haight/Shrader, SF, 221-3009, free.

First Majority Women's Art Gallery: open women's poetry readings, 3/9 and 23, 7:30-9:30 pm, 2438 Durant, Berk., free.

Intersection: Marina LaPalma and Miriam de Uriarte, 3/1; John Giorno, 3/2; Jennifer Stone and Beth Anderson, 3/8; Lorenzo Thomas and Jocelyn Ignacio, 3/9; Gale Todd and Lynn Lonidier, 3/15; Jessica Tarahata Hagedorn and the Gangster Choir, 3/16, 8 pm, \$2; John Ceely, 2/17, call for time, \$1; to be announced, 3/22; Bob Kaufman and Jeannie Pomy-Vega, 3/23; Kirk Lumpkin and Dennis Mackler on saxophone, 3/29; Keith Abbot, G. P. Skratz and Rich Jorgerson, 3/30, open readings every Wed., 50¢; all 8:30 pm unless otherwise noted, 756 Union, SF, 397-6061, \$1 donation unless otherwise noted.

Jack Micheline's lecture/reading series ends 3/4, 8 pm, with tapes of readings in SF 1971-1975, plus guest poets reading their own works, Goodman Bldg., 1st floor, 1117 Geary nr. Van Ness, SF, \$5, partial proceeds to the Goodman Bldg. Fund.

La Salamandra: Gary Blackman and Alexis Kraslovsky, 3/1; Paladin and Jack Micheline, 3/8; Gene Fowler and Norma Stafford, 3/15; Thomas Dawson and Jennifer Stone, 3/22; Linda Clausen and Kay McDonough, 3/29; 8 pm, plus open reading at 9:30 pm, 2516 Telegraph, Berk., 841-9070.

Owl and Monkey: Elery Akers, Barbara Bloom and Miriam de Uriarte, 3/3; Brian Klimkowski and Kathleen Campbell, 3/10; Sima Davis and Brown Miller, 3/17; Donna Lane and Ann Gleeson, 3/24; Noni Howard, Sandra Sutherland and Allison Von Lisky, 3/31; 8:30 pm, 9th Ave./Irving, SF, 664-9892, free.

Poetalk, poets read and discuss their work: John Ceely, 3/4; Rich Albert, 3/11; Don Bogan, 3/18; Dianne O'Hehir, 3/25; 8 pm, Cody's, Telegraph/Haste, Berk., 537-5858.

The Pyramid: Julia Vinograd, 3/4; Fred Beck, 3/11; Virginia Mao and Peter Pussydog Stevens, 3/18; Gregory Thomas, 3/25; 9:30 pm, plus open readings at 8:30 pm and after the featured readers, 104 Columbus/Jackson, SF, 775-5919.

SF Museum: Robert Ashley and Paul De Marinis created a musical setting for John Barton-Wolgomel's poem, "In Sara, Menchen, Christ and Beethoven There Were Men and Women," performed 3/4, 8 pm, in the aud., 4th floor, Van Ness/McAllister, SF, 863-8800, free, part of the DFW/SFO art exchange.

SF State Poetry Center: Victor Hernandez Cruz and Dick Gallup, 3/3; David Henderson and Lorenzo Thomas, 3/10, Studio 1, Creative Arts Bldg.; Diane Di Prima and Lenore Kandel, 3/17; Jack Micheline and Janine Vega, 3/24; Rebecca Brown, Maureen Owen and Rebecca Wright, 3/31; all 3 pm, unless otherwise noted, in the Barbary Coast Room of the Student Union, on the campus, 19th Ave./Holloway, SF, 469-2227, free.

Spring Equinox celebration, 3/21, 2-5 pm, with Andy Clausen, Bronson Lehr, Laila Howard Norman and Leslie Simon, 1750 Arch St., Berk., 841-0232, free.

Third World Women's Poetry Sympos-

movies. With Peter Fonda, (New Mission, SF; Regency II, SF; St. Francis II, SF) —Z.J.

The Killing of a Chinese Bookie

John Cassavetes obviously intended to combine elements of *The Godfather* and *Chinatown* but to use them "honestly," to tell the truth about the Mafia and low life in L.A. It sounds good on paper, but Cassavetes's improvisational style, which is designed to clue us in on what's going on inside a character, is more suited to the psychological than the sociological, and it doesn't mesh with this externalized story about underworld subcultures. With Ben Gazzara, who deploys a whole arsenal of Actor's Studio mannerisms in an effort to create a character out of what is little more than a plot device. (Alexandria, Geary/18th Ave., SF) —L.P.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning *Shop on Main Street* but falls under the mystique of extreme bathos in his latest film—giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Music Hall, SF) —M.S.

Lucky Lady

The screenplay of this film about rum-running



The Siblings: photographs by John Harding on exhibit March 4-27. Above, the Chang sisters: left and center, Imsoo and Yangsoo ("We both wanted to be the tallest one"), Myungsoo and

ium, 3/2 and 4, 1-3 pm, lectures and readings by Wendy Rose, Carol Lee Sanchez, Chris Kobayashi, Jenny Lin and Nina Serrano on Tues.; Janice Mirikiani, Avotcja, Rahima Hamid, Cyn Zarco, Ahmisa and Jessica Tarahata Hagedorn on Thurs.; Forum 1, Foothill College, off Hwy. 280 in Los Altos, 948-4444, \$2.

Ye Rose and Thistle: Peter Kunz, 3/1; Emmanuel Ro, 3/8; Patricia Dienstfrey, 3/15; Ruth Weiss, 3/22; Dian Williams, 3/29; 9:30 pm, open readings at 8:30 pm, 1618 California Polk, SF, 474-6968, free.

Contemporary Poetics day-long workshops, by Diane Di Prima, a series of three Suns, in March and three Sats, in April, on the works of Robert Creeley, Denise Levertov, LeRoi Jones, Jack Spicer, Frank O'Hara and Michael McClure, at the Intersection, 756 Union, SF, 397-6061, \$60, \$20 preregistration, checks payable to Intersection.

MOVIES

★ OPENINGS

Inserts

Richard Dreyfuss stars as a 1930s film director who turns to making porno flicks after washing up in Hollywood. (2/27 at the Regency II, SF).

MINI-REVIEWS

Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15,000,000 soap opera merited a Time cover story. (Northpoint, SF; UA II, Berk.) —L.P.

Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the Crucifixion. Directed by Sidney Lumet, a master of the art. (Alhambra II, SF; Berkeley, Berk.) —M.S.

Funny Lady

The first hour, which is like a whiz-bang version of *The Bandwagon*, is vastly entertaining, but then the film turns into a sluggish backstage romance, as Barbra Streisand drags her expensively costumed body between two lovers, played by James Caan and Omar Sharif, only to end up alone at the final fadeout. (Plaza I, Daly City; Stonetown II, SF) —L.P.

Hedda

The Royal Shakespeare Company's film ver-

sion of the 1891 Henrik Ibsen play, *Hedda Gabler*. Intelligent and self-destructive, Hedda finds no outlet for her prodigious energies, and Ibsen skillfully makes the unhappy woman's frustrations the stuff of great drama. The scenes between Hedda and the lecherous Judge Brack are particularly superb examples of layered theatrical double entendres. Don't miss it. (Showcase II, Oakl.; Vogue, SF) —L.O.

Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Act II, Berk.; Lumiere, SF) —L.P.

The Hindenburg

George C. Scott, Anne Bancroft and several other competent performers trapped aboard the ill-fated zeppelin. We wait for two hours for the damned thing to explode, and when it does, the film looks exactly like the outtakes from *The Towering Inferno*. (Coliseum, SF; Serra, Daly City) —L.P.

Killer Force

Directed by Val Guest, this made-for-Telly (Savalas, that is) movie is a sort of *King Solomon's Mines* on the rocks, in every sense of the phrase. The dialog, fights and shoot-outs are as synthetic as a Lorelei diamond, and the ketchup concession must have boosted the manufacturer's stock ten points. O. J. Simpson runs very nicely, and Christopher Lee fans will be glad to know he hasn't given up horror

during prohibition sold for nearly half a million dollars and was designed to cash in on old movie formulas, but the picture doesn't quite click. The first third is supposed to be like a lightweight Thirties adventure film (say, the Gable-Harlow *Red Dust*). The second third is supposed to be like a Thirties romantic comedy—and though they're not perfect, these parts are, at least, good-natured and lively. But in the final reels, the picture turns sourly violent. With Liza Minnelli, Gene Hackman and Burl Reynolds. Directed by Stanley Donen. (Plaza I, Daly City) —L.P.

Mahogany

Diana Ross may be an actress, but here she's "just" a star—always intense, always sizzling; she never sits still, is never quiet. She's always on, and on her own terms Ross is a great hype. But this picture—about a black model from Chicago who joins the jet set and finds the experience empty—is unredeemable. The inept director is Berry Gordy, the Motown Records mogul who doesn't know where to put the camera or how to edit scenes so as to give the picture a sense of rhythm. (Perhaps Gordy believes racial stereotypes and just assumed that any black picture would naturally have a sense of rhythm.) (Alameda I, Alameda; Cinema One, Oakl.; Empire II, SF; Spruce Drive-In, SSF) —L.P.

The Man Who Would Be King

Directed by John Huston, this film has a little something for everyone—a little *Treasure of Sierra Madre*, a little *Lost Horizon*, and very little Rudyard Kipling. Sean Connery's Scotch is unbonded as he and Michael Caine ably raise Cain in this entertaining, if slightly incredible, tale of two profligate loose amid the Masonry of the far-flung British Empire beyond Afghanistan. Christopher Plummer turns in a plum of a performance as Kipling; Morocco doesn't do quite as well playing India. (Albany Cinema, Albany; Cinema 21, SF; Larkin, SF; Serramonte I, Colma) —Z.J.

Night Moves

Gene Hackman plays a private eye who thinks too much for his own good. Ostensibly the movie is a suspense story, but the actions are insufficiently motivated for a first-rate murder mystery, and some of the coincidences are so staggering they would have embarrassed Charles Dickens. Still, the film is so dense, so resonant, that it deserves to be playing on double bills with Bergman and Truffaut. If it had come to us from Europe, it would undoubtedly have received much more artistic acclaim. (Alhambra II, SF; Berkeley, Berk.) —L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.) —L.P.

The Rocky Horror Picture Show

Engendered by the British musical *The Rocky Horror Show*, this film is a page out of Harpies' Bizarre, and director Jim Sharman has Ken

Russelled up a pretty good meal, raunch style. Dr. Frank N. Furter (Tim Curry), used to having all his ways, is sometimes a pretty cross dresser who queens it over everyone. Rocky, his creation, is a bit of a drag, but the role switch is flipped often enough so that everyone has a gay old time. It's well-studded with parodies on the pop culture, and the visual effects really make the scene. Richard O'Brien scores with books and music. (Metro II, SF) —Z.J.

The Story of Adele H.
Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the *idea* of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adjani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo (Elmwood, Berk., Lumiere, SF) —L.P.

The Sunshine Boys
Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in years but who are reunited for one night of glory on a TV special. (Alameda I, Alameda) —L.P.

Three Days of the Condor
Robert Redford plays a spy who's left out in the cold by the CIA. This slick, cynically functional film skirts the political issues inherent in any story about international spying—and manages to avoid them all. The CIA of *Condor* is a made-up villain that has nothing to do with the Bay of Pigs or the Phoenix program—it's about as political as the shark in *Jaws*. Sydney Pollack directed. (Serramonte III, Colma) —L.P.

Swept Away . . . by an Unusual Destiny in the Blue Sea of August
A romantic comedy about the class struggle.

III; call for info; 85 West Portal, SF, telephone 661-5110.

Geneva Drive-In: *Jaws* and *The Great Waldo Pepper*; next to the Cow Palace, SF, 587-2884.

Ghirardelli Cinema: *Shampoo* and *The Way We Were*; Beach/Polk, SF, 441-7088.

Grand: *Blood of the Dragon*, *Bring Me the Head of Alfredo Garcia* and *Karate Killers* thru 3/2; Mission/22nd St., SF, 648-2676.

Larkin: *The Man Who Would Be King*; Larkin/O'Farrell, SF, 441-3742.

Metro I: *The Adventure of Sherlock Holmes' Smarter Brother*; Union/Webster, SF, 221-8181.

Metro II: *The Rocky Horror Picture Show* thru 3/2; Union/Fillmore, SF, 931-7666.

Mission Drive-In: *Blue Summer* and *Baby Love*; 5500 Mission/Guttenberg, SF, 585-1234.

Music Hall: *Lies My Father Told Me*; Larkin/Geary, SF, 441-4776.

New Mission: *Killer Force* and *Puppet on a Chain* thru 3/2; 224 Grand View, SF, 647-1261.

North Point: Barry Lyndon; Powell/Bay, SF, 989-6060.

Oaks: I: *Shampoo* and *The Way We Were*. II: *Mahogany* and *Once Is Not Enough*; 1875 Solano, Berk., 526-1836.

Parkway: I: *I Will, I Will . . . For Now*. II: *The Adventure of Sherlock Holmes' Smarter Brother*; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: *Lucky Lady* and *M-A-S-H*. II: *I Will, I Will . . . For Now*; Serramonte Plaza, Daly City, 756-3240.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, SF, 673-7141.

Regency II: *Killer Force* thru 2/26; Inserts

High Sierra 3/2, 8 pm, \$1.50; *Carnal Knowledge* and *Joyce* at 34 3/3, 7:30 pm, \$2.50; *That's Entertainment* 3/4, 8 pm, \$2; in Oiney Hall, on the campus in Kentfield, 454-0877.

De Anza College: *Top Hat* 3/3, 12:30 pm, Forum 3, free; *Scenes from a Marriage* 3/5, 8 pm, Flint Center, \$1, on the campus in Cupertino, 257-5550 ext. 521.

Dominican College: Brando in *On the Waterfront* and *The Wild One* 2/27, 7 pm, Angelico Hall, on the campus in San Rafael, 457-4440 ext. 236, \$1.25.

Education Liberation Front: *Investigation of a Citizen above Suspicion* and *Attica* 3/2, 7:30 pm, 155 Dwinelle Hall, UC Berk., \$1.50.

Elmwood: *The Story of Adele H.* and the short *Eugen Atget*; Collegel/Ashby, Berk., 848-0931.

Eye Music: independent films including Janis Lipzin's *The Strange Facts in the Case of M. Valdemar*, Joel Singer's *Silenced Light* and Virginia Girthan's *New York-Miami*, 2/28-29, 8:30 pm, California Gallery, 2877 California, SF, 648-1524, \$1.50 donation.

French Film Club: *Les Visiteurs du Soir* 3/3, 8 pm, California Gallery, 2877 California, SF, 929-8511 or 346-2741, \$1.50/\$1 srs., students, Alliance Francaise members.

Gateway: *Mutiny on the Bounty* and *The Three Musketeers* thru 3/2; *The Pirate and Hit the Deck* 3/3-9; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

Intersection: Eisenstein's *Potemkin* 2/29 at 7 and 10 pm plus 14 experimental shorts at 8 pm, including *Andalusian Dog*, \$1; Beatles in *A Hard Day's Night* and live shorts, 3/7 at 7 and 9:45 pm, plus live show with the Free Store at 9 pm, \$1.50; 756 Union, SF, 397-6061.

International Film Festival: *Blow for Blow* 2/26, 8 pm; *The Promised Land* 2/27 at 8 pm; *Sambizanga* 2/28, 8 pm; *The History Book* 2/29, 2 pm, all in Cole Hall, Millberry Union, UCSF, Parnassus/3rd Ave., SF, 863-7146, \$2.50 per film. Sponsored by the Progressive Women of North America to benefit Women for Peace.

Kokusai: *Zatoichi Fire Festival* and *Five Gents Fly to Kyushu* thru 3/2; *Sword of Vengeance #6* and *Ninjutsu* 3/3-9; 1700 Post, SF, 563-1400, \$3.

Laney College: *Some Like It Hot* 3/1, college theater; *Naked Prey* and *The Kid from Borneo* 3/3, 7 pm, college forum; on the campus, 10th St./Fallon, Oakl., 834-5740, free.

Latin American Film Survey: *El Chacal de Nahuelito* 2/26; *Sangre del Condor* 3/4; 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Lumiere: *Hester Street* and the short *Renaissance*; 1572 California/Polk, SF, 885-3200, \$3.

Merritt College: *The Valachi Papers* and *Cold Sweat* 3/2, 7 pm, cafeteria, bldg. R, 12500 Campus-Dr., Oakl., free.

Midnight Movies: 13 Tex Avery cartoons, 2/28; midnight, at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Oakland Museum: Composing for the Independent Film, 2/27, with Warner Jepson, films by James Broughton, Lori Grunberg and others; Hitchcock's *North by Northwest* 3/5; 8 pm, in the James Moore Theatre, of the museum, 10th St./Oak, Oakl., 273-3009, \$1.50/\$1 srs., members.

Pacific Film Archive: Chaplin's *Modern Times* with *Ple in the Sky* 2/26, 7:30 and 9:30 pm; *The Cockfighter* 2/27, 7 and 9:30 pm, plus Les Blank's *Spend It All: The Prisoner* 2/27 at midnight and 2/28 at 3 pm, episode eight, "The General"; children's matinee, 2/28, 1 pm, *Robinson Crusoe*; two by Bunuel, 2/28, *Robinson Crusoe* at 4:30 and 7:50 pm and *The River and Death* at 6:10 and 9:30 pm; films on modern theatre, 2/29, 2:30 pm, *The Open Theatre Presents "The Serpent"*, two with Judy Garland, 2/29, *Easter Parade* at 4:30 and 8:30 pm and *Summer Stock* at 6:20 and 10:30 pm (Albert Johnson introduces the 6:20 and 8:30 pm screenings); two by Youssef Chahine, 3/1, *Cairo Station* at 7:30 pm and *The Land* at 9:15 pm; *The Night of Counting the Years* 3/2, 7:30 and 9:30 pm; lecture/videographics, 3/3, 7:30 pm, with Tom Dewitt presenting his films; Animation by American Independent Filmmakers, 3/3, 9:30 pm; two from Brazil, 3/3, in Wheeler Aud., *Stalling for Time* at 7:30 pm and *St. Bernard* at 9:30 pm; *Sullivan's Travels* 3/4, 7 and 10:20 pm; *My Man Godfrey* 3/4, 8:40 pm; *The Education of Sonny Carson* and *Frame Up! The Imprisonment of Martin Sostre* 3/5, 7 and 9:30 pm; *The Prisoner*, 3/5 at midnight and 3/6 at 3 pm, episode nine, "It's Your Funeral"; two by Bunuel, *The Criminal Life of Archibaldo de la Cruz (Ensayo de un Crimen)* at 4:30 and 8 pm and *Death in this Garden (La Mort en ce Jardin)* at 6:10 and 9:40 pm; films on modern theater, 3/7, *Paradise Now* 3/7, 2:30 pm; two by Shiro Toyoda, 3/7, *The Mistress* at 4:30 and 8:15 pm and *Grass Whistle* at 6:20 and 10:05 pm; all in the University Art Museum unless otherwise noted, 2625 Durant, Berk., 642-1124, first film \$1.50/75¢ before 8 pm, each additional film 50¢.

Rialto: I: *Monty Python and the Holy Grail* and *And Now For Something Completely Different*, II: 1950s sex education films, III: Woody Allen in *Sleeper*, *Bananas* and *Everything You Always Wanted to Know about Sex*, IV: *Marijuana: Weed with Roots in Hell* and *Reeler Madness*; 841 Gilman, Berk., 526-6569, \$2.50/\$2 members.

Richelieu: *Holiday* and *Lady by Choice* thru 3/2; *Flying Down to Rio* and *Christopher Strong* 3/3-9; 1075 Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with discount card.

continued next page

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Entertainment



Yangsoo ("Having the same shoe size is a big advantage").
Tues.-Sat., 11 am-5 pm (Thurs. also 7-9 pm), at the Focus Gallery, 2146 Union, SF, 921-1565.

Lina Wertmuller, a committed Marxist and a gifted filmmaker, has given *Swept Away* a shimmering surface: the performances by Wertmuller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly deterministic, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Surf, SF) —L.P.

The Way We Were
This would-be trip (or fall) into politics is set in the witch-hunting Fifties, when everyone was apparently seeing red. Robert Redford's teeth (there seem to be 50 of them) were never so white, and Barbra Streisand is constantly feeling blue because she knows she's not good enough for him. The Bicentennial aside, these things are no cause for celebration, and neither is the film. (Ghirardelli, SF; Oaks I, Berk.; Stonestown I, SF; Tanforan II, San Bruno) —Z.J.

Movie reviews by Zena Jones, Irene Oppenheim, Larry Peitzman and Merril Shindler.

FIRST RUNS

Act I and II: I: *The Magic Flute*, II: *Hester Street*; 2121 Center, Berk., 548-7200.

Alameda: I: *Mahogany* and *Once Is Not Enough*, II: *Gone with the Wind*, III: *The Sunshine Boys*; 2317 Central, Alameda, 522-4433.

Albany: *The Man Who Would Be King*; 1115 Solano, Albany, 524-5656.

Alexandria: *The Killing of a Chinese Bookie* with the short *Portrait*; Geary/19th Ave., SF, 752-5100.

Alhambra: I: *Emmanuelle Part II: The Joys of a Woman*, II: *Dog Day Afternoon* and *Night Moves*; Polk/Green, SF, 775-5656.

Balboa: *The Magic Flute*; Balboa/38th Ave., SF, 221-8184.

Berkeley: *Dog Day Afternoon* and *Night Moves*; Shattuck/Haste, Berk., 848-4300.

Bridge: *Give 'Em Hell, Harry*; Geary nr. Masonic, SF, 751-3212.

Cannery: I: *Will, I Will . . . For Now*; Leavenworth/Beach, SF, 441-6800.

Castro: *The Black Bird* and *And Now for Something Completely Different* thru 3/2; Castro/Market, SF, 621-6120.

Century 21: *American Graffiti* and *Raw Expedition*, 22: *Tommy* and *Gimme Shelter*; 8201 Oakpark Road, Oakl., 562-9596.

Cinema One: *Mahogany* and *Once Is Not Enough*; 255 West MacArthur Blvd., Oakl., 553-0777.

Cinema 21: *The Man Who Would Be King*; Chestnut/Steiner, SF, 921-1234.

Coliseum: *The Hindenburg* thru 3/3; Clement/9th Ave., SF, 221-8181.

El Rey: *Jaws* and *Skyjacked*; 1970 Ocean, SF, 587-1000.

Empire: I: *Give 'Em Hell, Harry*, II: *Mahogany*,

from 2/27; Sutter/Van Ness, SF, 776-5505.

Royal: *Nashville* and *Day of the Locust*; Polk/California, SF, 474-2131.

St. Francis: I: *Shampoo*, II: *Killer Force*; 965 Market, SF, 362-4822.

Serra: *The Hindenburg* thru 3/2; Junipero Serra Blvd., Daly City, 755-1455.

Serramonte Six: I: *The Man Who Would Be King*, II: *Jaws*, III: *Three Days of the Condor*, IV: *The Black Bird*, V: *Emmanuelle Part II: The Joys of a Woman*, VI: *Dog Day Afternoon*; off Hwy. 280 across from the Serramonte Plaza, Colma, 756-6500.

Showcase Alameda: I: *American Graffiti* and *Raw Expedition*, II: call for info; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *Emmanuelle Part II: The Joys of a Woman*, II: *Hedda*; Broadway/51st, Oakl., 654-5505.

Spruce Drive-In: I: *Mahogany* and *Once Is Not Enough*, II: *Give 'Em Hell, Harry* and *The Stepford Wives*; 55 So. Spruce, SSF, 589-7965.

Stage Door: *Love and Anarchy* and *The Seduction of Mimi*; Mason nr. Geary, SF, 986-4767.

Stonestown Twin: I: *Shampoo* and *The Way We Were* thru 3/2, II: *Funny Lady* and *Funny Girl* thru 3/2; behind the Emporium, Stonestown Mall, SF, 221-8181.

Strand: changes almost daily, call for info; 1127 Market, SF, 861-8234.

Tanforan Park: I: *The Killing of a Chinese Bookie*, II: *Shampoo* and *The Way We Were* thru 3/2, III: *No Deposit, No Return*, IV: *Jaws* and *Skyjacked* thru 3/2; Tanforan Park Shopping Center, El Camino Real/Sneath Lane, San Bruno, 588-0291.

UA Four: I: *The Killing of a Chinese Bookie*, II: *Barry Lyndon*, III: *Jaws* thru 3/2; *King of Hearts*, *Bambi* vs. *Godzilla* and *Thank You Mask Man* 3/3-9, IV: *The Adventure of Sherlock Holmes' Smarter Brother*; 2274 Shattuck, Berk., 843-1487.

Vogue: *Hedda* and *Murder Ahoy* thru 3/2; *King of Hearts*, *Bambi* vs. *Godzilla* and *Thank You Mask Man* 3/3-9; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Bocce Cinema: *The Battle of Algiers* 3/2; Leni Riefenstahl's *Triumph of the Will* 3/3; both 7 and 9:30 pm, Savoy Tirolli, 1434 Grant, SF, 362-7023, \$1 per film plus \$1 membership for four programs.

Canyon Cinematheque: Lenny Lipton presents his Super 8 films, 2/26, 8:30 pm, including *Nadine's Song* and *Revelation of the Foundation*; SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: *A Brief Vacation* and *Amarcord* thru 3/3; *The Nada Gang* thru 3/4; 38 Cedar/Larkin, SF, 776-8300, \$3.

Clay: *The Story of Adele H.* and the short *Eugen Atget*; 2261 Fillmore/Clay, SF, 346-1123, \$3.

College of Marin: *Sunset Boulevard* 2/26, 8 pm, \$2; *Mountaineering in the*

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London Daily Telegraph

"BROUGHT LISTENERS TO THEIR FEET"
London Times

continued from previous page

SF Jewish Community Center: Gary Cooper in *Mr. Deeds Goes to Town* 2/26, 8 pm, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 members.

SF Museum of Modern Art: *The Life of O'Hara* 2/27, 7:30 pm, \$1.50/\$1 srs., members, under 16; *Roy Lichtenstein and Lichtenstein in London* 2/29, 2 pm, \$1/75¢; *What Maisie Knew* with *Wind and Paul Revere* 3/2, 7:30 pm, \$1.50/\$1; *Fata Morgana* 3/5, 3/7, 7:30 pm, \$1.50/\$1; *Ossessione* 3/7, 2 pm, \$1/75¢; in the aud., 4th floor, Van Ness/McAllister, SF, 863-8800.

SF State: *Blazing Saddles* 2/26 at 4 pm and 2/27 at 7:30 pm, Barbary Coast Room, Student Union, \$1; Antonioni's *Red Desert* 3/1, 7:30 pm, Little Theatre, Creative Arts Bldg., \$1.50; *Janis* 3/2, 4 pm, Student Union, free; Marilyn Monroe in *The Mistfis* 3/3, 7:30 pm, Little Theatre, Creative Arts Bldg., \$1.50; *Three Musketeers* 3/4 at 4 pm and 3/5 at 7:30 pm, Barbary Coast Rm., Student Union, \$1; on the campus, 19th Ave./Holloway, SF, 469-1629 or 469-1774.

Sunset: *Putney Swope* and *Greaser's Palace* (call to confirm); 2411 Telegraph/Durant, Berk., 848-2060, \$2.50/\$2 members.

Surf: Lina Wertmüller's *Swept Away* . . . with the short *Opera*; 4510 Irving/46th Ave., SF, 864-6300, \$3.

Telegraph Repertory Cinema: One: Kurosawa's *The Bad Sleep Well* and Ray's *Simabaddha* thru 3/2. Two: Godard's *Sympathy for the Devil* 2/27-28; 2519 Telegraph, Berk., 548-2519, \$2/\$1 children, srs., and on weekdays for welfare recipients.

Times: *Zorba the Greek* and *The Virgin and the Gypsy* 2/26-27; Bruce Lee in *Return of the Dragon* and *Prime Cut* 2/28-29; 1249 Stockton/Broadway, SF, 362-3770, \$1.

UC Berkeley: *Once is Not Enough* 2/27, 7, 9 and 11:20 pm, Wheeler Aud.; *A Woman Under the Influence* 3/2, 7 and 9:30 pm, Wheeler Aud.; Wertmüller's *Love and Anarchy* 3/4, 7 and 9:30 pm, 155 Dwinelle Hall; all on the campus, 642-2561, \$1.50, only at the door, one hour before screening.

United State Cafe: 15 shorts, 2/28, including Chaplin, Keaton, Jack Benny and Spike Jones; Dietrich in *The Blue Angel* and Bessie Smith in *St. Louis Blues* 3/6; both 9 and 11 pm, 1538 Haight, SF, 626-4143, \$1.50.

Women Emerging, feminist films and discussion; on surviving, 3/2, 7:30 pm, with the films *We're Alive*, *Clorae and Aible* and *A Comedy in Six Unnatural Acts*, in room 2000 of the Life Sciences Bldg., UC Berk., 642-4786, \$2/\$1.50 students.

BEST TV MOVIES

To Kill A Mockingbird (1963)
Saturday, 2/28, 7 pm, Channel 2.
Gregory Peck won the Academy Award for his performance as Atticus Finch, a southern lawyer who wins freedom for a black man accused of rape and, in the process, wins the love of his two young children. This film version of Harper Lee's Pulitzer Prize-winning best seller is quite obviously intended to be noble and heart-warming, and damned if it isn't. Directed by Robert Mulligan. With Robert Duvall, Brock Peters and a remarkable child actress named Mary Badham.

Westworld (1973)
Saturday, 2/28, 9 pm, Channel 4.
Best-selling novelist Michael Crichton (*The Andromeda Strain*, *The Great Train Robbery*) wrote and directed this shoestring-budget sci-fi thriller about a lawyer and a businessman who are trapped in a mechanized, futuristic amusement park. Wittily performed by Yul Brynner and Richard Benjamin, among others.

Stalag 17 (1953)
Saturday, 2/28, 11:45 pm, Channel 7.
In all the fuss over Lina Wertmüller's new concentration camp comedy, *Seven Beauties*, everybody seems to have forgotten that Billy Wilder got to the camp first. Wilder's protagonist is William Holden as a cynical, outspoken GI who is, naturally, suspected by his fellow POWs of being a German spy. Otto Preminger plays an imperious Nazi. The film is tart and bitter; though never grim, it's a considerably stronger brew than Hollywood's audiences are used to.

Caught (1949)
Monday, 3/1, 12:30 pm, Channel 44.
This little-known melodrama, directed by Max Ophüls and starring Robert Ryan, James Mason and Barbara Bel Geddes, adds a nightmarish twist to the classic American Cinderella story: a sweet, innocent young woman marries a handsome young millionaire and finds that he is possessive and overbearing and thoroughly self-centered. It's a very odd, tense psychological study, masterfully filmed by Ophüls, who began his career in Germany, left for France when the Nazis took over, left France when the Vichy government took over, did a stint in Hollywood (during which he directed, in addition to *Caught*, that weepy masterpiece *Letter from an Unknown Woman*—see below), then returned to France, when he was thought to be over the hill, to direct *La Ronde*, *Le Plaisir*, *Lola Montes* and *The Earrings of Madame de*.

Man Hunt (1941)
Tuesday, 3/2, 10 am, Channel 2.
Fritz Lang applied his German Expressionist film

techniques, somewhat dubiously, to this pulpy tale about a big game hunter hired to track down and kill Adolph Hitler. Dated, but entertaining—though not in a league with the best World War II propaganda flicks, like *Casablanca*. Walter Pidgeon and George Sanders play the hero and villain, respectively.

Letter from an Unknown Woman (1948)
Wednesday, 3/3, 12:30 pm, Channel 44.
Max Ophüls (see *Caught*, above) directed this irresistibly sentimental film about a naive woman who falls in love with a pianist, bears his child and then suffers—oh, how she suffers! The movie is obviously designed to confirm every mother's advice to her daughter: never fool around with a musician. The stars are ostensibly Joan Fontaine and Louis Jourdan, but the film is best remembered for the lavishly fluid camerawork, which some critics have described as "Ophülsian."

Help! (1965)
Wednesday, 3/3, 3:30 pm, Channel 7.
John and Paul and George and Ringo. Directed by Richard Lester.

Some Like It Hot (1959)
Part I-Thursday, 3/4, 3:30 pm; Part II-Friday, 3/5, 3:30 pm, Channel 7.
Jack Lemmon and Tony Curtis play two Chicago musicians who have the bad fortune to witness the St. Valentine's Day Massacre but the good fortune to make their escape from the mob disguised as members of an all-girl band featuring Marilyn Monroe. The three principals were never more appealing, and they are ably assisted by Joe E. Brown, George Raft, Pat O'Brien and Nehemiah Persoff. Billy Wilder directed and wrote the screenplay with I. A. L. Diamond.

Gumshoe (1971)
Thursday, 3/4, 11:30 pm, Channel 5.
Albert Finney stars in this off-beat comedy-thriller about a nightclub comic who turns private eye and becomes enmeshed in a garish murder plot. With Billie Whitelaw.

THEATER

★OPENINGS

Kennedy's Children
Preview 3/2, 8:30 pm, then thru 3/28, Tues.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 3 and 7:30 pm. At Marines' Memorial Theater, Sutter/Mason, SF, 673-6440, \$9.50-\$5.50/\$6.50-\$4.50 preview.

In a bar on New York's Lower East Side, five characters symbolic of the Sixties deliver a series of drink-triggered monologues of the hopes and disenchantment of the era. With the New York cast, including Shirley Knight as the Marilyn Monroe-type would-be sex goddess.

Peer Gynt
Previews 3/3-4 at 7:30 pm and 3/6 at 1:30 pm, then in repertory thru April. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$6/\$7.50-\$5 matinees and previews.
ACT's production of Henrik Ibsen's story of the Norwegian folk hero. Directed and trans-

lated by Allen Fletcher to preserve the feeling of Ibsen's original rhyme scheme.

Raisin
3/2-14, Tues.-Fri. at 8:30 pm, Sat. at 7 and 10:45 pm and Sun. at 2:30 and 7:30 pm. At the Orpheum Theatre, 1192 Market/8th St., SF, 821-5000, \$10-\$4.50.

Upbeat jazz/blues musical adaptation of Lorraine Hansberry's play. *A Raisin in the Sun*, about a black family fighting to move into a white neighborhood. With the New York company that played on Broadway for three years.

Tango
2/27-3/28, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, 2525 8th St., Berk., 548-7677, \$3-\$2.
Polish playwright Slawomir Mrozek's drama about a young, idealistic intellectual who tries unsuccessfully to convert his family to his ideas of social order. Presented by the Playhouse Company.

MINI-REVIEWS

AC/DC
Thru 3/28, Thurs.-Sun. at 7:30 pm, the Magic Theatre, 1618 California/Polk, upstairs, SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students.
AC/DC is an electric play that doesn't really turn me on. It seems to be about the desensitizing impact of the mass media, but I can't tell for sure, since too much of the dialog is an incoherent blend of technical and hip jargon. A strong sexual element comes across as a male fantasy written off speed by the British author Heathcote Williams, whose high energy level requires dramatic discipline. The cast appears to understand what's going on, which is more than I can say for myself. —A.D.

After Magritte and The Real Inspector Hound
Thru 2/29, Fri.-Sat. at 8:30 pm and Sun. at 9 pm, Eureka Theatre, 16th St./Market, SF, 863-7133 or 863-9026, \$3/\$2.50 srs., students.
The Real Inspector Hound is much the better of these two satirical and witty one-act comedies. Author Tom Stoppard cleverly spoofs British upper-crust manners, conflicting eyewitness reports, the very, very English detective story, and drama critics, whose pretentious prose (and pose) suffers a well-deserved playwright's revenge. Maxine Karel, Irene Mecchi and Sean O'Kane stand out among generally professional performances. —A.D.

Beach Blanket Babylon Goes Bananas
Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.
Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond
Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.
By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

Cat on a Hot Tin Roof
Thru 3/7, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College, Berk., 845-4700, \$5-\$3.50.
The *Cat on a Hot Tin Roof* doesn't know enough to jump off—which of course is Tennessee Williams's point in the Berkeley Rep's revival. Highlighted by an explosive, bittersweet confrontation between father and son, this 20-year-old play is loaded (some might say overloaded) with emotional ordeal and conflict. Uneven acting and unhelpful direction mar the evening, although it's redeemed by Karen Ingenthron's excellent Big Mama, Robert Hirschfeld's authoritative Big Daddy and the work itself. —A.D.

An Evening At Widow Begbick's
Thurs.-Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

A cabaret-style evening that consists of a melange of 15 compositions by Bertolt Brecht and Kurt Weill. The hostess is Widow Begbick, the Brechtian character from *Mahagonny*, played by blond, sinuous Carolyn Zarembo, who sings Brecht-Weill songs with a sexy ferocity. Despite some magnificent moments, unfortunately the snow overall is flat, nervous and heavy-handed. Director Barry Koron doesn't deal adequately with the political aspects of the material, and consequently the characterizations remain shallow. The admission price is pretty steep for a show that only runs an hour. Still, I recommend it on the basis of Zarembo's performance alone. —I.O.

Find Your Way Home
The Showcase, Thurs., Fri. and Sat. at 8:30 pm; Sun. at 7:30 pm on alternate weekends (3/4-7), 430 Mason, San Francisco, 421-6331.
This Tony-award-winning play is unusual, perhaps even unique. It's a soap opera about homosexual love. Of course, television isn't quite ready for this sort of material, but if it were, *Find Your Way Home* could be called *As the Gay World Turns*. Hokey and schmaltzy and clichéd, John Hopkins's play does at least benefit from fine performances, especially Stéphane Smith as Jackie Harrison. —A.D.

Hogstale, a work in progress
Thru 2/28, Fri.-Sat. at 8:30 pm, 2019 Blake, Berk., \$1.50 donation.

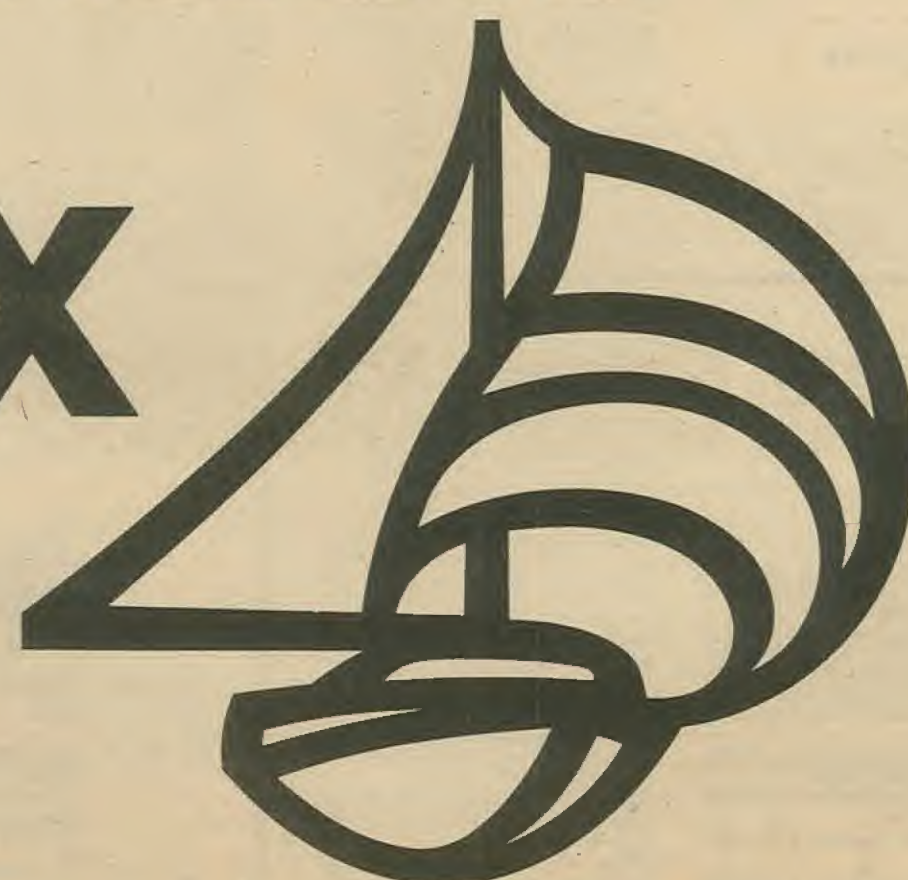
The Blake St. Hawkeyes consist of three actors, Bob Ernst, David Schein and John O'Keefe. O'Keefe wrote and produced *Chamber Piece* and *Jimmy Beam* at the Magic Theatre in its Berkeley days, and all three worked together at the Iowa Theater Lab, where they began to develop a performance approach inspired by the writings of Jerzy Grotowski. Combining movement and vocal sounds that approach language, the Hawkeyes' conception is crude, but the men are all wonderfully skilled dancer-athletes making *Hogstale* exploratory in the best sense of the word. Highly recommended. —I.O.

Jeanette & Nelson
Sun. at 2:30 pm and Mon. at 8:30 pm, On Broadway, 435 Broadway, SF, 398-0800, \$8.50-\$6.50.

An evening of the songs of Jeanette MacDonald and Nelson Eddy, from *Beyond the Blue Horizon* to the inevitable *San Francisco*. Pamela Brooks and Jack Brooks, who bear an uncanny resemblance to the images of Jeanette and Nelson in the sepia-tone stills from the films that are projected on stage, belt forth the tunes in operatic voice and full costume. One part nostalgia and two parts sentimentality, this production is terrific for late-night movie musical freaks. The median age of the audience is about 64, and they love it. —M.E.M.

The Merry Wives of Windsor
In repertory by the American Conservatory Theatre, 2/26 and 3/1-2 at 8:30 pm, at the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.
Tradition has it that Shakespeare wrote *The Merry Wives* in three weeks in response to a request from Queen Elizabeth, who wanted to see Falstaff fail in love, but Sir John is always careful to see that passion follows where profit leads. Plots and subplots boil over as jealous husbands set traps for their wives, servants sell out

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Entertainment

their masters and young lovers outwit their parents' designs to marry them off for money. Director Jon Jory has put together a delightful production in which setting, acting and direction combine to bring off a play that is seldom seen to such advantage. —F.F.

The Rivals

On alternate weekends, Thurs.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 7:30 pm (2/26-29), at the Showcase, 430 Mason, SF, 421-5331, \$7-\$5.

Sheridan's brilliant satire on 18th century manners in an uproarious spoof of the tradition of romantic love purveyed by the popular novels of the time. The Actor's Ark Theatre's production features some handsome and accomplished young actors and has enough good moments to carry us through its few slack scenes, which painfully result from overdirection or overacting in the low comic interludes. Susan Chapman is a properly simpering Mrs. Malaprop, slaughtering the English language at every turn. Micheletto Ferrigno plays Faulkland with a whimpering petulance that is a fine example of comic exaggeration. Ann Matthews gives a creditable performance as Julia, his long-suffering counterpart, though her beauty and style seem better suited to the lead role of Lydia Languish, whose addiction to romantic novels and consequent refusal to marry any but a pauper sets up the complications on which the plot depends. Catherine Foster turns in a saucy performance as Lucy, the maid and go-between who matches up Sir Lucious O'Trigger with Mrs. Malaprop when the fortune-hunting Irishman fancies he is courting the lovely Lydia.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight—a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object a la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank-n-Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Smack

Held over thru 2/29, Thurs.-Sun. at 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

At times, this Drury Pifer comedy about a heroin deal is extremely funny. But then, so are Neil Simon concoctions. *Smack*, with its situation-comedy plot, sass, puns and put-downs, seems to be paying undeserved homage to the Simon genre. —I.O.

Snoopy!!!

Little Fox Theatre, Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun., 3 and 7:30 pm; 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize

their appearance everywhere from T-shirts to the stage. —A.D.

This Is (An Entertainment)

In repertory by the American Conservatory Theatre, 2/28 at 2:30 pm, Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Tennessee Williams essentially creates a disjointed collection of caricatures who cavort with each other in what he calls "a bizarre fantasy" that examines the "funny side of revolution." The play is not only not particularly entertaining, it's a pathetic, desperately unimaginative effort. May Williams gracefully survive this experience and move on to worthier projects. —I.O.

The Tooth of Crime

Thru 3/7, Fri.-Sat. at 8:30 pm and Sun. at 7 pm, New College Stage, 777 Valencia, SF, 626-1694, \$3.50.

A murky plot about a deathly challenge to a rock star (too much of the dialogue is incomprehensible rough-tough "jive" talk) plus eight songs by author Sam Shepard (accompanied by an electronically amplified live band) plus an irrelevant imaginary sexual attack scene (well done) add up to plenty of bite, but little to chew on. (This is a reopening of the Berkeley production with a slightly different cast). —A.D.

Theater reviews by Andrew Cohn, Arthur Diamond, Frederick Feied, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Shakespeare's *The Merry Wives of Windsor* 2/26 and 3/1-2 at 8:30 pm; Peter Shaffer's *Equus* 2/27-28 and 3/5 at 8:30 pm; Tennessee Williams's *This Is (An Entertainment)* 2/28 at 2:30 pm; Henrik Ibsen's *Peer Gynt* previews 3/3-4 at 7:30 pm and 3/6 at 1:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5/\$3.50 student rush 30 minutes before performance.

Are You Still in Your Cabin, Uncle Tom? adaptation of Harriet Beecher Stowe's novel, presented by the Oakland Ensemble Theatre thru 3/21, Fri.-Sat. at 8:30 pm and Sun. at 5 pm, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50.

And Miss Reardon Drinks a Little, by Paul Zindel, presented by SF Actors Ensemble thru 3/27, Thurs.-Sat. at 8:30 pm, 2940 16th St./Mission, 861-9015, \$3.50-\$2.50.

Cotton, Hay and Rags, sketches and songs by Julie Payne and Ruth Silveira of the San Francisco Committee, 2/27, 8 pm, Community Church Theatre, Olive/Throckmorton, Mill Valley, 383-1670, \$2 at the door.

A Doctor in Spite of Himself, Moliere's farce presented by the Emeryville Shakespeare Company, 3/5-6, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation.

Duck's Breath Mystery Theatre, with *Duck of the Baskervilles* and *A Wistful Elvis*, plus a barrage of short sketches, thru 3/6, Thurs.-Sat. at 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$2.

El Grande de Coca Cola, Low Moan Spectacular's wacky comedy, thru 2/29, Tues.-Fri. at 8:30 pm, Sat. at 6 and 8:30 pm, and Sun. at 7:30 pm, Marines' Memorial Theatre, Sutter/Mason, SF, 673-6440, \$7.50-\$4.50.

Harlem Heyday

musical nostalgia review presented by Voices, Inc., 2/27, 8:30 pm, Veterans Aud., Van Ness/McAllister, SF, 527-3622 and major agencies.

Macbeth by William Shakespeare, presented by the Berkeley Shakespeare Festival thru 3/6, Thurs.-Sat. at 8 pm, Theatre Metamorphose, 2547 8th St., Berk., 843-0450, donation.

The Maids, by Jean Genet, presented by the Julian Theatre, 3/5-6, 8:30 pm, 953 De Haro, SF, 647-8098, \$2.

Mixed Blessings, new production by Gerald Hiken and Paul E. Richards, thru 2/29, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, Manhattan Playhouse, Manhattan Ave./West Bayshore, Palo Alto, 326-5939, \$4/\$3 srs., youth.

Peter Pan, Les Nickettes' new rock fairy tale, thru 2/28, Thurs.-Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm, at the Julian

Theatre, 953 De Haro/21st St., SF, \$3/\$2 students.

SF Comedy Scene showcases every Fri., 10 pm, workshops every Thurs., 8:30 pm; Intersection, 756 Union, SF, 397-6061, \$2 donation.

SF Funnies with Tony DePaul, Tues., 9 pm, Holy City Zoo, 408 Clement, SF, 752-2846.

The Slave, futuristic drama about race wars by Iamar Baraka (then LeRoi Jones), read by Christopher Brooks, Karen Ingenthrön and Douglas Broyles, 3/1, 7:30 pm, West Branch Library, 1125 University Ave./San Pablo, Berk., free.

The Woody Guthrie Story, play with music by Guthrie, presented by the Busted, Disgusted and Can't Be Trusted Troupe, 2/27-28, 9 pm, at La Pena, 3105 Shattuck/Prince, Berk., 849-2568, \$2.

of new dance technique, Sun., 2 pm, free; in Jenkins's Dance Studio, 2005 Bryant/18th St., SF, 648-5278.

Beaux Arts Trio, 2/27, 8 pm, music by Haydn, Ravel and Brahms, in Hertz Hall, UC Berk., 642-2561, \$4.25/\$2.75 students.

Lieder and songs by Latin American composers, 2/27, 8 pm, sung by Zolla Munoz, at the East Bay Music Center, Barrett/24th St., Richmond, 234-5624, \$2.50/\$1.50 srs., students.

Organ recital, 2/27, 8 pm, by Robert Noehren, music includes J. S. Bach's *Prelude and Fugue in B minor* and Cesar Franck's *Choral in E major*, First Unitarian Church, Franklin/Geary, SF, \$3/\$1.50 students.

Action Drawing, dancers Chip Conway and Byron Brown join artist Carlos Gutierrez-Lolana in an experimental dance performance, 2/27, 8 pm, 2793 18th St., SF, free.

Ockeghem Choir, 2/27, 8 pm, two masses, Dufay's *Missa Ave Regina Caelorum* and Ockeghem's *Missa Proletionum*, at the Community Music Center, 544 Capp, SF, 647-6015, \$1.

Taj Mahal, 2/27, 8 pm, in City College Theater, on the campus, Ocean/Phelan, SF, 587-7272, part of the Black History Week commemoration.

Old First Center for the Arts: Baroque Instrumental Ensemble, 2/27, 10 pm, \$1.50; soprano Martha Belen and baritone David Barela, 2/29, 4:30 pm, \$2; both at Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552.

1750 Arch Street: lieder recital, 2/27, with mezzo-soprano Miriam Abramowitsch and pianist Bernhard Ambromowitsch; New Port Costa Players Chamber Ensemble, 2/28 (repeated 2/29 at 2 pm, free for srs.); tenor John Duykers and pianist Landon Young, 3/5, music by Eric Satie, Dallapiccola, Allan Berg and others; synthesized computer sound, 3/6, by Charles Dodge; pianist Julian White, 3/7, first of four Sunday programs, Liszt's *Sonata in B minor* and Schubert's *Fantasy in B major*; all 8:30 pm, 1750 Arch, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 students/\$2 srs.

The Wizard of Oz, children's ballet presented by the Marin Civic Ballet, 2/28, 11 am and 1 pm, San Rafael High School, San Rafael, 453-6705, \$2.

Center for Contemporary Music: young New York composers, 2/28, Rhys Chatham, Peter Gordon and Jill Kroesen; conceptual sound pieces, 3/6, by Erv Deuman and Jim Guzzetta; both 8 pm, in the concert hall on Mills College campus, Seminary/MacArthur, Oakl., 632-2700 ext. 337, free.

Players, new dance/theater collective, 2/28-29, 2:30 pm, with Leni Sloan's *Harmony*, Ellen Estrin's *Sister Kate* and Cecilia Bowman's *Body Talk*, in the Little Theater of the Palace of the Legion of Honor, Lincoln Park, 34th Ave./Clement, SF, 558-2881, 75¢ plus museum admission.

Berkeley Promenade Orchestra 2/28, 8 pm, with pianist Gita Karasik, Mozart's Overture to the *Marriage of Figaro*, Chopin's *Concerto in E minor for Piano* and Mussorgsky's *Pictures at an Exhibition*, Zellerbach Aud., UC Berk., 642-2561, \$4-\$2.50.

Christopher Berg, musical director of the Lesser Oakland Dance Theatre, 2/28, 8:30 pm, piano works by Satie, Thomson, Faure, Schubert and others plus his own work *Personals*, at Lesser Oakland Dance Theatre, 4226 Park Blvd., Oakl., 530-6611, \$3.

University Symphony Orchestra, 2/29-3/1, 8 pm, music by Schoenberg, Stravinsky and Schubert, Hertz Hall, UC Berk., 642-2561, \$1/\$0.50 students.

Leap Day Dance, 2/29, 8 pm, music by Frank Twist, Wood 'n String and Esmeralda, plus belly dancers, jugglers and tightrope walkers, at the Space, 67 Hoff near 17th St., SF, 647-2278, benefit for the Noe Valley Nursery School.

Folk music by John Gallagher, Hudie Silberman, Ann Leist and friends, 2/29, 3 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191, free.

Berkeley Baroque Trio, 2/29, 3 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., \$2.50 donation to benefit Grassroots Community Newspaper.

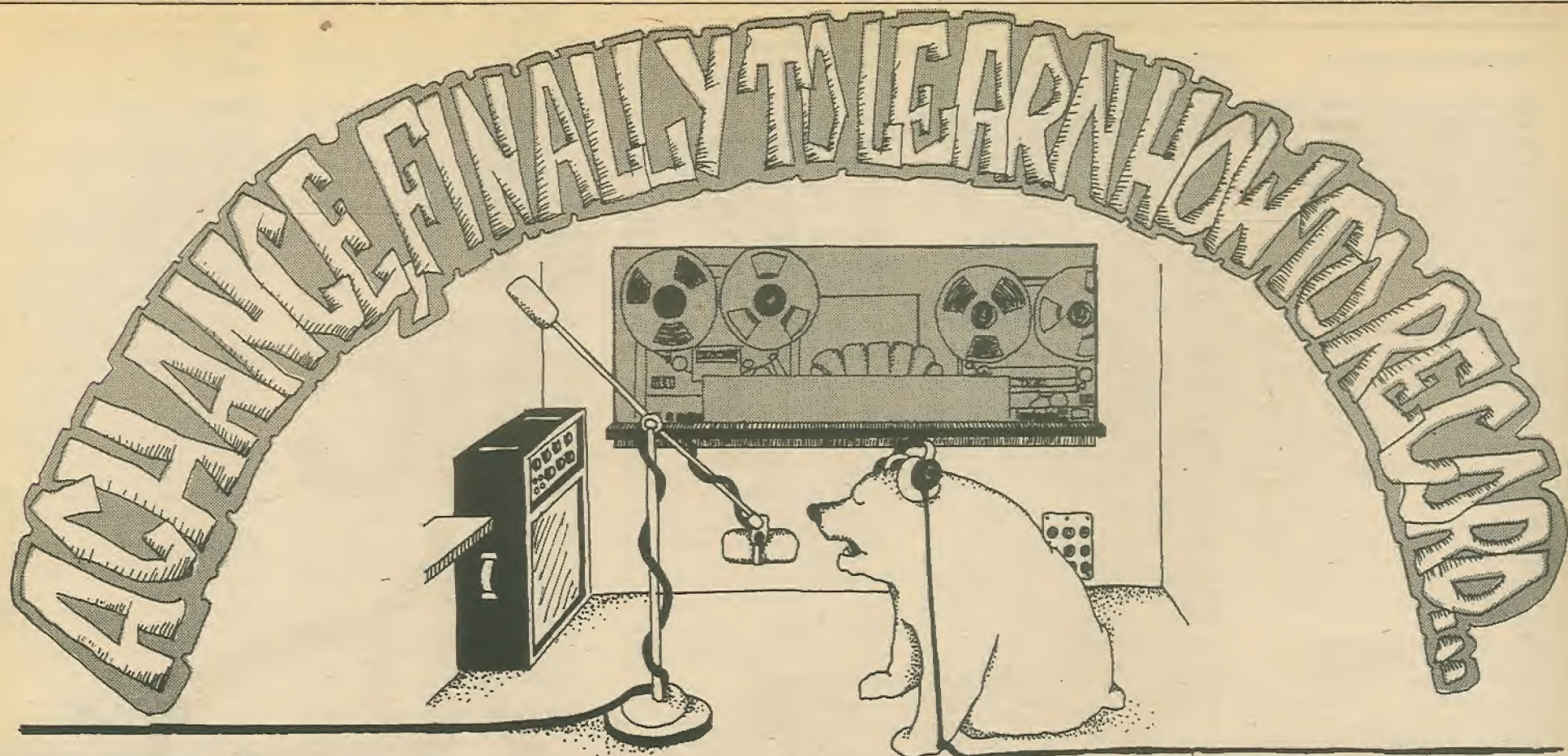
Organist Harold Mueller, 2/29, 4 pm, music by Buxtehude, Samuel Barber and Francis Linley, Trinity Episcopal Church, Bush/Gough, SF, offering.

Guitar music by Ponce, Brouwer, Ascencio and Barrios, 2/29, 8:15 pm, performed by Jim Bertram, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation.

Evensong: words as music, 2/29, 7:30 pm, T. S. Eliot's *The Waste Land*, Oscar Wilde's *Sir Orfeo* and *The Fisherman's Soul*, a 14th century English romance; Baroque and romantic organ music, 3/7, 8 pm, performed by Robert Pitman; Church of the Advent, 261 Fell/Gough, SF, \$1.50 donation.

Sunday night concerts: the San Francisco Trio, 2/29, music by Beethoven, Ravel and Tchaikovsky; Mozart sonatas, 3/7, performed by violinist Anne Crowden and pianist Donald Pippin; both 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs., students.

Los Flamencos de la Bodega and the cast of *Bullshot Crummond* and *El Grande de Coca Cola* perform in a benefit champagne party for the Xoregos Company, 3/1, continued next page



Blue Bear Studios

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THE GUARDIAN FLEAMARKET

By Cathy Luchetti

'76 CALENDARS. Calendars that don't sell usually get shipped back to the publisher by the middle of February, but here are some that have been marked down and held over until the beginning of March. Sierra Club calendars, were \$4.95, now half price at the Nature Co., 1999 El Dorado and 2836 College, Berkeley . . . Sierra Club, I Ching Date Book and the compact calendar of American Folk Art, one-third off at King Books, 4058 Piedmont, Oakland. Calendar of Old Nursery Rhymes was \$4.95, now \$1.95 at Mr. Moppis, 1405 Grove, Berkeley . . . Star Trek calendar was \$4.95, now half off, plus all children's calendars 40% off at Village Books, 2082 Antioch Ct., Oakland . . . Cat photo calendars, in color, reduced to \$1 at the Focus Gallery, 2146 Union, SF . . . Nature and art calendars one-third off at the Chankley Bore, 4052 18th St., SF . . . Small postcard calendars, Alistair Cooke's "America," calendar, a date book by Rod McKuen and a collection of leather-bound desk calendars, all 50% off at Brentano's, 265 Sutter, SF . . . All Hallmark calendars, including Bicentennial keepsake in book form, half off at Lynn's Hallmark Shop, 2106 Chestnut and One Embarcadero Center, SF, and 41 Westlake Mall, Daly City.

UNEMPLOYMENT SPECIAL. The Village Inn in Monte Rio is offering \$8-\$18 rooms for \$5 a night, Mon.-Thurs., providing you stay for three nights. All rooms have double beds; a ring of comfortable wicker chairs surrounds the downstairs fireplace. Vegetarian specialties at the restaurant range from \$3-\$6. Offer ends March 1.

RESUME WRITING FOR WOMEN. In honor of International Woman's Day, resume-writing workshops will be free during the month of March. Sessions begin each Wednesday at

noon at Centering, Every Woman's Career and Life Development, 944 Market St., #608, SF. Call 391-3206.

SKI SALE. End-of-the-season mark-downs at G & M Sales, 1667 Market, 863-2855, will last for the rest of the week. Items to note: Nylon warm-up pants in acid yellow, polyester fill were \$43, now 30% off. Vogue nylon stretch pants were \$17.50, women's nylon warm-up shell pants were \$15.88—both now 30% off. Nylon wind skirts and Sportscaster polyester/nylon jackets in bright racing colors with contrasting insets were \$63, now 30% off. Geze, Spademan, Salomon 202 and 101 and Besser bindings 40% off, with 25% off all X-C skis. For the casual X-C skier, a special purchase of Vibram leather low-top shoes—\$24.

POLISH GYPSY KERCHIEF. Brightly etched flowers and paisleys from Poland on 100% virgin wool; all scarves 29" square, some with lurex strands for glitter. These cost upwards of \$10 in most stores, but Custom Comforts, 2409 Telegraph, Suite No. 7, Berkeley, 548-4745, will sell the flower designs for \$5, lurex thread for \$8. Open Thurs., Fri., Sat.

FROM ANTI-FREEZE TO ONEIDA SILVER. Hot Stuff, a new salesperson's sample outlet has opened in Pacifica's Fairmont Mall. All merchandise is brand new, and they guarantee the lowest prices in the area. In fact, if you find the same item for less elsewhere, they'll roll back the price. Only one or two of each item available—one reason they don't advertise. Choose from Oneida silver service, Oster steam wand, electric meat grinders, lawn furniture, Esquire electric meat smokers, Play-Skool peg desks, redi-logs and little red wagons. (Discount does not apply for regularly stocked items, such as lightbulbs and hosiery.) At 155 Fairmont Mall; turn off Hwy. 280 to Hickey Rd., Pacifica. Closed Mon. Call 355-1212.

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times wander in to catch the music, and they seem to be welcome as long as they don't hassle the women. The fare is usually amplified dance music. Although there's no dance floor, the patrons usually manage to find space to boogie between the tables when the music gets hot. Cover ranges from \$1.50-\$2.50. Rosie and the Riveters, 3/5-6, \$1.50.

East Bay
THE BACCHANAL, 1369 Solano, Albany, 527-1314. A friendly, well-lit feminist bar with live music every Sunday night. The audience is overwhelmingly female, though a few women bring men along to get a taste of the music. The sounds vary in style from classical guitar to bouncing dance music with feminist lyrics. Juanita Oribello, 3/7; the women of the Flowing Stream Ensemble, (silk and bamboo music of China), 3/14; the Good Life, (trio with conga drums, flute and guitar), 3/21. All begin at 8 pm; donation at the door or pass the hat.

BISHOP'S COFFEEHOUSE, 1437 Harrison/14th St., Oakland, 444-9805. A comfortable, roomy coffeehouse with a longtime tradition of women's music on Fridays, for women only. Occasionally the coffeehouse collective schedules women's music on Saturday for the benefit of appreciative men. Trish and Nancy Vogt, 3/5, \$1.50; Selby and friends, Christina and others, 3/12, benefit for Inez Garcia, \$1.75; Cheryl Jones, 3/19, \$1.50; all 9 pm.

LA SALAMANDRA, 2516 Telegraph, Berkeley, 841-9070. The Telegraph Avenue coffeehouse features two or three women's rock bands each month; this is the best place for men to introduce themselves to women's music. BeBe K'Roche, 3/19; Ways of Meringue, 3/21; music from 8:30 pm, cover \$1.50-\$2.

Records, retail
Unfortunately, you can't yet expect your neighborhood record shop to carry a full line of women's music, though Tower Records currently has Meg Christian's album and two by Holly Near. Here are a few places that carry a good collection of women's music records:

ICIA WOMAN'S PLACE BOOKSTORE, 5251 Broadway/College, Oakland, 654-9920. Almost 50 different albums, most under \$5, including Folkways recordings of women singings blues and old-time music, Holly Near and Olivia Records' artists Meg Christian and Cris Williamson, as well as the more common female pop vocalists. Plus songbooks of the Berkeley Women's Music Collective and others.

MODERN TIMES BOOKSTORE, 3800 17th St./Sanchez, SF, 621-2675. Varied collection of about ten different titles, including Olivia Records' complete line and Holly Near, plus Hazel and Alice (working women's country music). Aunt Molly Jackson (old blues and country/folk) and Bernice Reagan (political songs in gospel style). Prices range from \$4.50-\$5.50.

THE ORACLE, 1024 B St., Hayward, 886-1268. Small selection including Holly Near's albums, Meg Christian's *I Know You Know* and the only record by the Chicago and New Haven Women's Liberation Rock Bands, *Mountain Moving Day*. \$4.50-\$5.50.

PEOPLES PRESS, 2680 21st St./York, SF, 282-0856. Actually a book distribution concern, Peoples Press handles Holly Near's albums as a sideline (\$5).

Mail Order

OLIVIA RECORDS, PO Box 70237, Los Angeles, CA 90070. Cris Williamson's *The Changer and the Changed*, Meg Christian's *I Know You Know* (\$5.50 each), a 45 rpm with Meg Christian's "Lady" on one side and Williamson's "If It Weren't for the Music" on the other (\$1.50), plus a 45 of poet Judy Grahn's "Common Woman" and "Degradation" and Kay Gardner's album *Mooncircles*. Add 6% sales tax to the total price of the order and 50¢ mailing charge for the first item, 15¢ for each additional item.

REDWOOD RECORDS, 565 Doolin Canyon, Ukiah, CA 95482. Holly Near's three albums, *Holly Near Live*, *Hang in There* and *You Can Know All I Am*; write for catalog.

PLEIADES RECORDS, PO Box D, Dixon, CA 95620. Margie Adam's company, soon to produce her first record.

continued from previous page

8 pm, Cesar's Club, 576 Green, SF, 989-3167, \$10.

Merce Cunningham and Dance Company, 3/1-2, 8 pm, Zellerbach Aud., UC Berk., 642-2561 and major ticket agencies, \$5.50-\$3.50.

Conciertos de Camara: tenor John Duykers and pianist Landon Young, 3/2, 8 pm, music includes songs by Alban Berg, Luigi Dallapiccola and Erik Satie, Community Music Center, 544 Capp, SF, 647-6015, \$2.50/\$1.50 students.

Dance Spectrum presents Carlos Carvajal's *Totentanz (Dance of Death)*, 3/3-6, 8:30 pm, Grace Cathedral, 1051 Taylor, SF, 824-5044, \$5-\$3.

SF Conservatory of Music Players, 3/3, 8 pm, performing English airs and Baroque sonatas by Frescobaldi and Pergolesi, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

Brown Bag Opera, 3/3, 12:10 pm, high-lights from the SF Opera repertoire, in Veterans Aud., Van Ness/McAllister, SF, 50¢, bring your lunch or buy one for \$1.25 at the concert.

Zaza, Leoncavallo's opera, staged by the Community Music Center's Opera Workshop, 3/3 and 5 at 8 pm and 3/7 at 4 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.50 at the door.

Four hands piano recital, 3/4, 8 pm, with Margaret Elson and Elizabeth Chu, music by Schubert, Brahms and Reger, Rainbow Sign, 2640 Grove/Derby, Berk., 234-5624, \$2.50.

Turnlewee Dancing, 3/4, 9 pm, Minnie's Can-Do Club, 1725 Haight, SF, 752-6990, \$1.

Footloose Dance Company, featuring works by Anna Mittelholzer and Irine Nadel, 3/5-6, 8 pm, Cat's Paw Palace, 2547 A 8th St., Berk., \$3/\$2.50 students.

Tokyo String Quartet, 3/5, 8 pm, music by Webern, Mozart and Brahms, Hertz Hall, UC Berk., 642-2561, \$4.25/\$2.75 students.

Lynyrd Skynyrd and Outlaws, 3/4, 8 pm, San Jose Civic Aud., 145 West San Carlos, San Jose, \$6.50/\$5.50 advance; then, with Paris, 3/5-6, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5.50 advance, dial TELETIX.

RADIO WAVES

FRI., FEB. 27

A Funny Thing Happened on the Way to the Forum starring Zero Mostel, on **Show Album**, KRON 96.5 FM, 1 pm.

On Friday The Eagle Flies. La Raza music, news and information. KPOO 89.5 FM, 3-5:30 pm.

SF Film Festival. A discussion of the 1975 event with a tape of the question-and-answer period with Jack Lemmon. KPFA 94 FM, 2 pm.

UC Berk. vs. UCLA basketball. KGO 810 AM, 8 pm.

Half a Life. Radio drama starring Tammy Grimes who, still unmarried at 40, meets "the man" in a singles' bar and gets more than she bargains for. KSFO 560 AM, 9 pm.

California is the highlighted state on National Public Radio's **States of the Union** biennial weekly series. KOED 88.5 FM, 10 pm.

SAT., FEB. 28

Radio Free Lesbians. A public affairs program by and for lesbian women. KPFA 94 FM, 5 pm.

Oliver with the English cast, including Stanley Holloway, on **Show Album**, KRON 96.5 FM, 7 pm.

Police Commissioners. San Francisco's newest are interviewed by Julia Hare on **Reactions**, KSFO 560 AM, 7 pm.

Salzburg Festival. All-Schubert lieder recital. KKHI 1550 AM/95.7 FM, 8 pm.

Education and Ecstasy author George Leonard talks about Aikido, sports, human evolution and meditation on **New Dimensions**, KOED 88.5 FM, 8 pm.

Saturday Night Blazin' Boogie Bump Festival. Music with Johnny Black. KPOO 89.5 FM, 10 pm-2 am.

SUN., FEB. 29

Endangered Species and other *Small Survivors*. Peter Gros, Marine World Director, *Animal Liberation* author Peter Springer and Doris Day join Sam Van Zandt on **Contact** to discuss the status of the animal world in 1976. KCBS 98.9 FM, 7 am.

Transcendental Meditation. Denise Dennison, author of *The TM Book*, discusses its effect on the individual on **Black Renaissance**, KFOG 104.5 FM, 7 am. Followed by **The Privacy Act and Your Public Records**, with two members of the National Committee on Law Enforcement and Social Justice on **Community Dialogue**, 7:30 am.

Through a Woman's Eye. Perception and perspective: a talk with editors of *Camera Obscura*, a journal of feminism and film theory. KPFA 94 FM, 4:30 pm.

Italian Masters and their music. Vivaldi's *Concerto for Strings*, and *Trio Sonata*. KOED 88.5 FM, 6 pm.

Sunday Night Opera. Massenet's *Werther*, performed by L'Orchestre de Paris. KKHI 1550 AM/95.7 FM, 8 pm.

Response/Feedback. A mixture tonight of Afro-jazz, Rainbow Sign poetry, the Pyramids and Native American perspective with Avotoga. KJAZ 93 FM, 9 pm.

Five Ghostly Indians. A professor is haunted and pursued by an Indian spirit seeking revenge for six murders committed more than 300 years ago, on **Mystery Theater**. KSFO 560 AM, 9 pm.

The Goon Show with Peter Sellers. Tonight, *The Vanishing Room*, KALW 91.7 FM, 11 pm.

Precious Gospel. Music with a religious theme for the close of the day. Hosted by Basil Collamore. KPOO 89.5 FM, 11 pm.

MON., MARCH 1

From Social Security to Welfare: What's the National Responsibility? Various Presidential candidates discuss this volatile subject with members of the League of Women Voters Education Fund on **Presidential Forum**. KALW 91.7 FM, 5:30 pm.

Promises, Promises. The original Broadway cast recording on **Show Album**. KRON 96.5 FM, 7 pm.

The Shadow knows, on the **Golden Age of Radio**. KSFO 580 AM, 8 pm.

Tchaikovsky's Symphony No. 6 in B Minor, and Rimsky-Korsakov's *Scheherazade*, performed by the Philadelphia Orchestra. KKHI 1550 AM/95.7 FM, 8 pm.

Aging and its effects are discussed by host Loren Dwyer and guests on **At Your Service**. KOED 88.5 FM, 9 pm.

TUES., MARCH 2

South Pacific starring Mitzi Gaynor on **Show Album**. KRON 96.5 FM, 1 pm.

Herb Caen columnist and author of *One Mag's San Francisco* talks with **Jim Eason**. KGO 810 AM, 1 pm.

Common Woman. Space for all women to sing songs, read poetry and talk about women's struggles. KPOO 89.5 FM, 3 pm.

Equus star Daniel Zippi from ACT presents a segment of the play on **Performing Arts Journal**. KALW 91.7 FM, 3 pm.

Boston Symphony. Penderecki's *Thren-*

ody to the Victims of Hiroshima, R. Strauss's *Death and Transfiguration* and Tchaikovsky's *Piano Concerto No. 1 in B-flat Minor*. Seiji Ozawa conducts. KKHI 1550 AM/95.7 FM, 8 pm.

Fibber McGee & Molly along with Lum and Abner on **Golden Age of Radio**. KSFO 560 AM, 8 pm. Followed by **KSFO Mystery Theater**. Tonight: **Afterward**. A couple purchases a decayed English Tudor home with the idea of restoring every detail, including its ghost. 9 pm.

WED., MARCH 3

Wounded Knee. A whole day of special programming dedicated to the Native American. KPFA 94 FM.

CLUBS

SAN FRANCISCO

Boarding House: Asleep at the Wheel and Linda Hargrove, thru 2/28; Martin Mull, 3/2-7; 960 Bush, 441-4333.

Coffee Gallery: open mike, Sun.-Mon.; auditions, Tues.; poetry, Wed.; 1353 Grant, 362-9369.

City: Craig Russell and Company, thru 2/29; Montgomery/Broadway, 391-7920.

El Matador: Mose Allison, thru 3/6; 492 Broadway, 434-2913 or dial TELETIX.

Great American Music Hall: the Art Ensemble of Chicago, 2/26-27; Gary Burton Quintet and Oregon, 2/28-29; Freddie King, 3/3-4; Carmen McRae, 3/5; John Klemmer, 3/6; Bobby "Blue" Bland, 3/7; 859 O'Farrell, 885-0750.

Holy City Zoo: Steve Seskin, 2/26; Bob Hadley, 2/27; Good Morning, 2/28; Tony DePaul, 2/29; open mike, 3/1; 408 Clement, 752-2846.

Keystone Korner: MyCoy Tyner, thru 2/29, with special guest Dollar Brand Fri.-Sun.; Katrina Krimsky, 3/1; Pharoah Sanders, 3/2-7; 750 Vallejo, 781-0697.

Miyako Garden Bar: Bill Leonhart, Tues.-Sat.; Laguna/Post, 922-3200.

Mooney's Irish Pub: Gideon and Power, Fri.-Sat., 1525 Grant, 982-4330.

Mustard Seed Coffee House: Keith and Bob, folk/blues, 2/27; 432 Mason.

Old Waldorf: Sandy Bull, 2/26-28; Steve Seskin Band, 2/29; California/Divisadero, 921-3050.

Omnibus: Main Squeeze, 2/26; Charles Biscuit Band, 2/27-28; jazz jam, Sun., 3-7 pm; rock/blues jam with Ascension and friends, Sun. eves.; 1821 Haight, 752-7338.

The Other Cafe: Steve Seskin, 2/27; Ladies at Night, 2/28; 100 Carl/Cole, 681-0748.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; the Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott/Lombard, 922-2456.

Pier 23 Cafe: Pier 23 Jazz Band, dixieland, Fri.-Sat., from 9 pm and Sun., 4-9 pm; Pier 23, on the Embarcadero, 362-5125.

The Reunion: Harold Land Quartet, 2/27-28; Sonny Criss Quartet, 3/5-6; the Scratch Ensemble, Mon.; Roger Glenn's Latin-Salsa Band, Tues.; Salsa de Berkeley, Wed.; Obeah, Thurs.; Obeah, Sun., 4-8 pm; Generation, Sun. eves.; 1823 Union, 346-3248.

United State Cafe: Gabriel Gladstar, 2/26; Laura Allan, 2/27, movies, 2/28; Gideon and Power, 2/29; 1538 Haight, 626-4143.

Villa Basque: Dave Judd and the Blue Sky Band, Fri.-Sat., 5410 Geary, 752-2030.

Wild Side West: Rosie and the Riveters, 3/5-6; 720 Broadway, 391-0460.

Ye Rose and Thistle: Sketches, 2/27-28; 1618 California, 474-6968.

EAST BAY

Aitos Dance Taverna: bouzouki music, Fri., plus Greek dancing lessons at 8 pm; Sofios Brothers and the Aitos Greek Dancers, Sat., plus harem dancers Najia Habba and International disco; 1920 San Pablo, Berk., 841-7846.

Bacchanal: Gwen Avery, 2/29; Juanita Oribello, 3/7; 1369 Solano, Albany, 527-1314.

Cafe Valerian: Lawrence Hammond, 2/26; Vern Williams, 2/28; 4218 Piedmont, Oakl., 654-6321.

Freight and Salvage: Touch of Grass, 2/26; Vern Williams and friends, 2/27; High Country, 2/28; best of the hoots, 3/2; 1827 San Pablo, Berk., 548-1761.

It Club: Bill Thacker and the Southlanders, Fri.-Sat., 10102 San Pablo, El Cerrito, 525-1177.

Keystone Berkeley: Earthquake, 2/27; Terry Garthwaite, 2/28, with Greg Kinn; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit, 2/26. Greek solidarity with Cyprus and Chile; *The Woody Guthrie Story*, 2/27-28; benefit for Bay Area Committee to Reopen the Rosenberg Case, 2/29; 3105 Shattuck/Prince, Berk., 849-2568.

The American Spirit: Turned Off, Upbeat or What? Pollster Dr. George Gallup and Haynes Johnson of the Washington Post, with Encore magazine editor Ida Lewis moderating. **National Town Meeting**, KALW 91.7 FM, 12 noon.

Of Interest to Women. Community spokeswomen discuss "Directions of Women Today" on this new weekly call-in program. KQED 88.5 FM, 1 pm.

Western Women's Bank founders Dorothy Kulvin and Patricia Connolly discuss the first California bank operated by and for women with **Jim Eason**. KGO 810 AM, 3:30 pm.

Carousel starring John Raitt and the Lincoln Center cast on **Show Album**. KRON 96.5 FM, 7 pm.

American Ballet Theater Salute with Chausson's *Poeme for Violin and Orchestra*, Schoenberg's *Transfigured Night* and Mahler's *Songs from Rueckert* on **Concert-by-the-Bay**. KKHI 1550 AM/95.7 FM, 8 pm.

Till Death Do Us Part, a 1942 radio drama with Peter Lorre on **Golden Age of Radio**. KSFO 560 AM, 8 pm.

THURS., MARCH 4

International Concert Hall. The Scarlatti Orchestra of Naples performs Traetta's *Le Serse Rivali* (comic opera in three acts). KALW 91.7 FM, 1 pm.

Senor Blues. Carlos Zalcita hosts a program of jazz and Latin sounds. KPOO 89.5 FM, 3 pm.

Sergio Franchi and Elizabeth Allen strike up an agreeable chord in *Do I Hear a Waltz?* on **Show Album**. KRON 96.5 FM, 7 pm.

The Great Gildersleeve on **Golden Age of Radio**. KSFO 560 AM, 8 pm.

New classical releases. Khachaturian's *Concerto for Flute and Orchestra* with Jean-Pierre Rampal on flute plus Brahms's *Symphony No. 1 in C Minor, Op. 68* performed by the French National Radio Orchestra. KKHI 1550 AM/95.7 FM, 8 pm.

The Monk and the Hangman's Daughter. A young Franciscan monk outrages his village by befriending the despised hangman's daughter. **KSFO Mystery Theater**, 560 AM, 9 pm. —B. Lance Greenfield

La Salamandra: open mike, 2/26; Vortex, 2/27; Bay Area Comedy Troupe, 2/28; Out to Lunch, 2/29; open poetry reading, 3/1; One Step from the Streets, 3/6; 2518 Telegraph, Berk., 841-9070.

Longbranch: Eddie Money and Grayson Street, 2/26; Earthquake, 2/27; Ray Manzarek and Pyramid, 2/28, with Grayson Street; Greg Kinn and the Rubinoos, 2/29; 2504 San Pablo, Berk., 848-9696.

Starry Plough Irish Pub: Sean and Melissa, 2/26; Irish rebel songs; Graingeog Celi Band, 2/27; Jabo Stokes, 2/28; 3101 Sneath/Prince, Berk.

West Dakota: Charlie Musselwhite, 2/26; Obeah, 2/27; Salsa de Berkeley, 2/28; Salsa Alacran, 2/29; 1505 San Pablo, Berk., 527-3403.

NORTH-SOUTH

Andy Capp's: the Gary Smith Band, 2/26; 157 W. El Camino, Sunnyvale, 736-0921.

Bodega: Sons of Champlin, 2/26; Garcia Brothers, 2/27-28; 30 South Central, Campbell, 374-4000.

Chuck's Cellar: the Burgans, 2/26-28; Steamin' Freeman, 3/5-6; 4926 El Camino Real, Los Altos, 964-0220.

El Verano Inn: Barbara Mauritz, 2/26-27, and the Sarah Baker Band; Kate Wolf, 2/28, plus Tommy Thompson; 197 Verano Ave., Sonoma, (707) 996-9688.

Inn of the Beginning: Frankie Beverly's Raw Soul, 2/26; Stoneground, 2/27-28, plus Fred's Band, Buffalo Bob's Bluegrass, 2/29, 2-6 pm, plus Theodore E. Bear and Barbara Champlin; 8684 Old Redwood Hwy., Cotati, (707) 795-3481 or dial TELETIX.

La Belle Helene: Chitresh Das, 2/29, 4:30 pm, ancient dances of India; 1345 Railroad Ave., St. Helena, (707) 963-9984.

MacArthur's: Up in the Air, 2/26-27; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.

Marshall Tavern: Brightwood Fire, 2/27-28; Victoria and the Crystal Pistol, 2/29, Coast Hwy. 1, Marshall, 663-1700.

Nashville West: Don West Show, Mon.-Thurs.; New Mudd Revival, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

Sleeping Lady Cafe: Chris Goddard and David Mackay, 2/26, plus Moligalor Sound; Richi Ray and Le Hot Club, 2/27; Cathy Hudnall and friends, 2/28, plus the Paxton Brothers; Duck's Breath Mystery Theatre, 2/29; 58 Bolinas Road, Fairfax, 456-2044.

GAY

Spiritual renewal sponsored by the Metropolitan Community Church; special services 2/26-27 at 8 pm, seminar on 2/28 from 1-4 pm and service on 2/29 at 1 pm, all at Mission United Church, 23rd St./Capp, SF, 285-0392.

Survival House Community workshop on problems of gay people, 2/28, noon, 83 6th St., SF, 431-0535, free.

Coalition to Defend Gays in the Military (affiliated with the Pride Foundation), formed to publicize all cases of discrimination against gay men and lesbians in the military, to raise funds for legal defense and to raise the issue of constitutional rights of gays in the military. For more info call 431-1522.

Group jogging: Leap Year run, 2/29, meet 10 am at 30th St./Castro

GUARDIAN CLASSIFIEDS

60 CATEGORIES

Legal Notices
Arts & Antiques
Auto Parts & Service
Automotive
Boats & Sailing
Books & Publications
Cheapos
Childcare
Clothing
Counseling
Employment
Entertainment/Wanted
Food
Garage Sale
Groups
Home Furnishings
Instruction
Instruction—Dance
Instruction—Music
Lifestyles
Lost & Found
Men
Metaphysical
Misc. for Sale
Misc. Wanted
Music
Outdoors
Performing Arts
Personals
Personals—Business
Photography
Professional Services

Real Estate
Rentals
Rentals Wanted
Rentals Shares
Rentals Shares Wanted
Rentals Sublets
Rentals Sublets Wanted
Rides
Schools
Special Notices
Travel
TV & Stereo
Unique Services
Vacations/Retreats
Women

HOME SERVICES
Carpentry
Carpets & Floors
Cleaning
Design & Renovation
Electrician
Gardening
Household Repair
Locksmith
General Home Services
Moving/Hauling
Painting
Plumbing
Roofing
Window & Glass Repair

LEGAL NOTICES

Jerome Fishkin

NOTICE TO CREDITORS

No. 213117
Probate Dept.

SUPERIOR COURT OF THE STATE OF CALIFORNIA, FOR THE CITY AND COUNTY OF SAN FRANCISCO.

Estate of AURELIA B. FISHER
also known as AURELIA B. PERKINS

Deceased
Notice is hereby given by the undersigned as ADMINISTRATOR of the estate of said decedent to the creditors of and all persons having claims against the decedent to file them, with the necessary vouchers, in the office of the clerk of the Superior Court of the State of California, in and for the City and County of San Francisco, or to present them, with the necessary vouchers, at the offices of his attorney.

JEROME FISHKIN
1515 Vallejo St.

in the City and County of San Francisco, which said last-named office the undersigned selects as HIS place of business in all matters connected with estate of said decedent, within four months after the first publication of this notice.

CLINTON FISHER

ADMINISTRATOR of the estate of said decedent. Dated: San Francisco, California, January 27, 1976.

JEROME FISHKIN, 1515 Vallejo St., San Francisco, California. Telephone: 673-3113. Attorney for ADMINISTRATOR.

Pub. Dates: Feb. 5, 12, 19, 26, 1976.

Jerome Fishkin

NOTICE TO CREDITORS

No. 212931
Probate Dept.

SUPERIOR COURT OF THE STATE OF CALIFORNIA FOR THE CITY AND COUNTY OF SAN FRANCISCO.

Estate of FANNIE DOROTHY FARRAR

Deceased
Notice is hereby given by the undersigned as ADMINISTRATOR of the estate of the said decedent to the creditors of and all persons having claims against the decedent to file them, with the necessary vouchers, in the office of the clerk of the Superior Court of the State of California, in and for the City and County of San Francisco, or to present them, with the necessary vouchers, at the office of his attorney.

JEROME FISHKIN
1515 Vallejo St.

in the City and County of San Francisco, which said last-named office the undersigned selects as HIS place of business in all matters connected with estate of said decedent, within four months after the first publication of this notice.

VICTOR S. FARRAR

ADMINISTRATOR of the estate of said decedent. Dated: San Francisco, California, January 7, 1976.

JEROME FISHKIN, 1515 Vallejo St., San Francisco, California. Telephone: 673-3113. Attorney for ADMINISTRATOR.

Pub. Dates: Feb. 12, 19, 26, March 4, 1976.

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

TO WHOM IT MAY CONCERN:

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the premises, described as follows:

278-11th Street
San Francisco

Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows.

On-Sale Beer & Wine Public Premises

BEBB, Kenneth Richard
OLIVER, John Herbert
Cheroff, Mark Ira

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

Title IX of the education amendments of 1972, and the administrative regulations adopted by the U. S. Department of Health, Education and Welfare pursuant thereto, prohibit discrimination on the basis of sex in education programs and activities.

Such programs and activities include admission of students and recruitment and retention of employees.

Inquiries concerning the application of Title IX to programs and activities of California State University, Hayward may be referred to Robert Portillo, Office of the President, (415) 881-3870, the campus officer assigned the administrative coordinating responsibility.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17787

The following persons are doing business as: VICTORIAN WINE AND SPIRITS SHOP at 3821 24th Street, San Francisco, CA 94114.

Charles Gerard Barany Jr., 3955 18th Street, San Francisco, CA 94114.

Willis Jerome Larkin, 3955 18th Street, San Francisco, CA 94114.

This business is conducted by Co-Partners.

Signed Charles G. Barany Jr.

This statement was filed with the County Clerk of the City and County of San Francisco, California, on February 13, 1976.

Pub. Dates: Feb. 26, March 4, 11, 18, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17616

The following persons are doing business as: CGA ENGINEERING SYSTEMS at Box 577, 625 Post St., SF, CA 94109.

Robert John De Louche, 384 25th Avenue, San Francisco, CA 94121.

Timothy Patrick Gallagher, 4030 California, San Francisco, CA 94121.

Armand Louis Bengle III, 626 Goodhill Road, Kentfield, CA 94904.

This business is conducted by a general partnership.

Signed R. J. De Louche
T. P. Gallagher
A. L. Bengle III

This statement was filed with the County Clerk of the City and County of San Francisco, California, on Jan. 30, 1976.

Pub. Dates: Feb. 12, 19, 26, March 4, 1976.

ARTS & ANTIQUES

Attention Collectors!

AFRICAN ARTIFACTS

Now Available

Small World 2323 Market
(between Noe & Castro)
863-5696

French Doors, used. We gotta lotta. Lotsa sizes and styles.
845-4751

1911 CHAPEL BABY GRAND
Rosewood Cabinet. Beautiful. Must See. 647-5656.
626-4184.

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

Art Deco Dining Room Suite. Two buffets, six chairs, table, bleached mahogany. \$275. 924-8540 eves.

Lawrence of England Antiques
670 Second St., SF 957-1242/43
Open 7 Days, M-F, 10-5, Sat. & Sun., 11-5

Jewelry items, necklaces, rings, bracelets, beads, amber, malachite, hishi, etc. Low price. 566-7014.

Antique Turkish-Zeigler Rug, 17' x 12'. Beautiful floral pattern. Moss Green, blue, orange. Evenly worn. \$875. 845-5586.

Commonplace

ANTIQUES • CURIOS • COLLECTABLES
1844 Van Ness Ave., SF, 771-5397. Tues-Sat., noon to 6 pm, Fri. till 7:30 pm.

1905 Wurlietz Nickelodeon player piano. \$2800. Excellent condition. 835-3667.

Art Deco high back, 2 piece couch. \$92, offer or trade. 664-4549.

ART SERVICES

PAPERMAKING

An introductory course in the hand manufacture of fine paper for artists and craftspeople offered through

CALIFORNIA COLLEGE OF ARTS & CRAFTS
5 weeks starting Saturday, March 6. Information: 839-7255.

Street Merchants and Artists Wanted! For booth rentals at The Fog Dog Summer Festival-Monterey Fairgrounds. For information write Fog Dog, P.O. Box 2163, Berkeley, CA 94702 or phone 836-1543, evenings. 548-4393. Deadline 3-31.

CHINESE BRUSH PAINTING & CALLIGRAPHY

An introductory course at CALIFORNIA COLLEGE OF ARTS & CRAFTS
5 weeks starting Saturday, March 6. Information: 653-8119.

INKWORKS

Collective Printing for the community. Books, Posters, Leaflets, Brochures. 4220 Telegraph Ave., Oakland. 652-4364.

Custom handmade shoes and boots, moccasins and clogs. Call Michelle.

LAUGHING MOON COBBLERY
282-5661 660 York, SF

AUTO PARTS & SERVICE

In Downtown San Francisco - AUTO PARTS, FOREIGN AND DOMESTIC - Top Brands - Low Prices at Kray's - 160 7th Street - 621-3311.

Is your VW bugging you? Call the Buggery for cheap, thorough repairs by 2 gay men. Call evenings 863-3202 or 431-7244.

NEED A TUNE UP?

All makes—parts at cost, labor to \$18.50

WANT TO FIX IT YOURSELF?

Instructions on your car at your home.

TIM'S TUNE-UPS

332-9100

Tune-ups and minor repairs. Reasonable-Guaranteed. Foreign and domestic. Tune-up class given. Milt, 626-3678.

DON'T BUY, FIX, OR SELL a used vehicle without our unique used car or truck evaluation! 665-2487.

Perpetual Motors

Anti-sexist, people's garage. Honest, quality work. All makes—especially Volvos, Datsuns. 863-1431. Tuesday-Saturday, 10-6.

AUTOMOTIVE

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

1971 Buick Skylark, convertible. Excellent condition \$2100. Days. 626-2400. Evenings. 621-4529.

'68 VW. Good mechanics, 3000 miles on rebuilt engine, automatic, reliable, runs well. \$700. 835-2347.

'67 Rambler. Reliable, dented. New brakes, tires, muffler, shocks. Needs clutch. Asking \$250. 826-3482.

1954 Pontiac Starchief (4 door sedan). 17,000 original miles. Mint condition. All leather interior—coral & white. \$2900. 835-3667.

1968 Ford Galaxy. Best offer. Fair condition. Must sacrifice. 334-0596 or 989-2393.

1931 Chevy Flatbed Truck. For sale or trade. \$3600 or offer. Restored. 664-4549.

BOOKS & PUBLICATIONS

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

I buy books, paperbacks, hardcovers, scholarly collections. Top prices, free pick-up. 654-8231.

"Climatic Insights" exciting Black poetry by Gene Howell. PO Box 424, HAFB, NM 88330. \$1.

CHEAPOS

Wanted to buy—reasonable second hand bar bells and weights. 564-9264.

Give away or best offer, skis (2 prs.) 864-9181.

CHILDCARE

DAY care & nursery school now open at 19th Ave. Baptist Church between Irving & Judah. Ages 2½-6 yrs. 7 am to 6 pm. Full or part-time, qualified teacher, structured program, non-denominational. Call 564-7721.

After School Activity Program now has openings for primary school age children. Eureka/Noe Valley. Call 664-9181.

EXPERIENCED female available for day child-care in your home. Would prefer a group of children. Sunshine, 567-1301.

Snuggery—pre-school/daycare. Creative caring atmosphere. Licensed non-profit. Ages 2½-5. 7:30-5:30. Berkeley. 548-9121.

CLOTHING

Mike's Patchwork denim jackets, skirts, pants — each creatively different. Price variety. Custom fittings. 530-1619/261-5653.

COSTUMES

BICENTENNIAL—RENAISSANCE
Historically accurate costumes custom made by experienced theatrical costumer. Lady Alice, 665-7823.

TRADITIONAL DRESS

OF THE DESERT FOLK OF GAZA
Make Bedouin Dress From Easy Pattern, \$3.50 + 50¢ postage, 21¢ Cal. Tax to FOLKWEAR 8363 Trenton, Forestville, CA 95436. Stamped Envelope for ethnic clothing brochure.

COUNSELING

THE BERKELEY CENTER
Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.

(415) 548-3543

Richard Morrill, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

Let it out, and come together. Primal 3-weeks, plus follow-up. Ruth, 454-8258, 322-9105.

HEAL & KNOW YOURSELF

through hypnosis. Ethical, qualified, highly trained hypnotist. 776-4260.

THE CLEARING

Primal opening and personalized growth experience to help you shape your own life. Short term intensives available. Four years experience at established clinic. Reasonable. P.O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

INTEGRAL COUNSELING CENTER

A Holistic approach—harmonizing and integrating the spiritual, mental, emotional and physical aspects of one's being.

CRISIS AND GROWTH COUNSELING

Sliding fee scale. 3736 20th St., 648-2644.

ADVENTURES IN CREATIVITY

You have all the answers for growth and fulfillment in you. We have a variety of approaches to assist you in discovering and actualizing them. It is not too late to begin the adventure of your life. Standard fees. Call 777-1323.

DreamWork/counseling
Private dreamwork with experienced interpreter. Trained Jung Institute-Zurich, Zen Centers. "dreams are dreams that have learned how to fly." Sliding scale fee. 848-9123.

UNWANTED BEHAVIOR?

Are certain habits interfering with your life? Is cigarette smoking or food abuse cramping your lifestyle? Various effective methods are now available in combating such dreaded habits. For information dial NO HABIT (664-2248).

Body Therapy

An intensive psychophysiological process utilizing bioenergetics, Neo-Reichian, and other body approaches along with contemporary psychologies such as gestalt. John Boling, M.S.W., 552-1919.

The Center Within

Primal process. Intensive and follow-up. Sliding scale. 20 Mather Rd., San Anselmo (415) 456-4589, (415) 453-6967.

Howard Blonsky, LCSW

3627 Sacramento St., San Francisco, 332-9100.

Superline counselor with a religious background. Do you need to see someone? 681-4055.

BERKELEY COUNSELING

Offering marriage, family, group and individual counseling. State licensed. Individually adjusted rates. 654-8161.

WOMEN'S THERAPY GROUP

at Women for Women in SF, beginning the end of February. Charlotte Disland, M.A. 383-2895 eves.

BORED?

LOOKING FOR MEANING?

Breaking old patterns by Gestalt, Gurdjieff, meditation, dreamwork, and jokes. Chris. 849-4762.

ALCOHOL COUNSELING

Treatment for the whole person, not just the symptom. Come back together. 849-4762.

EMPLOYMENT

Craftspeople for Craftsfair at San Francisco Jewish Community Center, March 14. 752-4018 or 346-6040.

CIRCULATORS—earn \$4 to \$6 per hour gathering signatures for a petition. Work your own hours. 495-5444. 10 to 1 pm weekdays.

Beautiful or original handmade clothes wanted for shop in Rockridge area. Call 655-7461. M thru S.

HOUSEKEEPER

Young physician of the male persuasion seeks person for housecleaning, light cooking, yard work. Need be responsible, presentable and sane. Own room, board. \$75 per month allowance and free medical care. Send application to Guardian box 10-19, 2700-19th St., SF, CA 94110.

FIND A JOB YOU ENJOY!

Seminars, individual counseling, Resumes. Call for no-cost interview.

CAREER DESIGN

San Francisco (415) 929-8150 or 929-8161
Recognized Career Experts.

OFFICE POSITIONS

-SECRETARY

-TYPIST

-RECEPTIONIST

-CLERICAL

Good selection of employer fee paid positions. pleasant firms, good salaries.

Call or stop by

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POSITIONS AVAILABLE

To fit your needs. Since we are small, we specialize-Receptionists, Legal Secretaries, Secretaries, Executive or Administrative Assistants.

Let Us Work For You

A Professional Approach Always!

ABSOLUTELY FREE

Strictly Secretaries Agency

222 Front St.-2nd Floor-391-3200

(Next to Embarcadero Center)

DELIVERY/SALES

Established routes for healthy snacks, VAN NECES-SARY. Good money, part-time. 864-4571.

COMMUNITY ACTION

E. Bay Citizen's Action Organization seeks socially minded, hard working individuals to canvas for membership & fundraising. Management opportunities. 654-1797.

ARE YOU SATISFIED

With your present family income? Let your ability supplement your income. Husband & wife work together. For appointment, phone 584-4819, between the hours of 3 and 5, weekdays.

ACCOUNTANTS-BOOKKEEPERS

Temporary assignments. Apply 681 Market St. Accountants Temporary Staff, Call 495-TEMP.

Greenhouse, a six month group home for adolescents, is looking for a female house counselor. Must be willing to spend two nights and three days a week. Salary 700/mo. plus benefits. Experience in working with adolescents preferred. Send resume with phone no. to: Greenhouse, 4127 Kirkham St., SF 94122.

Wanted girl Friday type person to handle import, export documentation, purchasing, inventory control, and correspondence. Experience required. Part time morning, \$4 per hour. Send resume: Mr. Edward, 1945 Clay Street, Apt. 2, SF 94109.



PAT FRANKLYN ASSOCIATES

PERSONNEL AGENCY

Vitamix Blender-Breadmaker. From grain to pan. Reverse action. 835-4279.

GARAGE SALE

SUPER GARAGE SALE

You name it — We got it!
Furniture, kitchen utensils, antiques, clothes, etc. Must sacrifice. Sun. & Mon. (2/29/76) 42 August Alley, SF. (No Beach). Between Union & Green/Powell & Mason.

GROUPS

DREAM WORKSHOP

A Jungian Approach
The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in touch with the nature of the unconscious. Sessions starting Mon. eve., Mar. 8, 7-9:30 pm; Tues. afternoon, Mar. 9, 1-3:30 pm; Wed. eve., Mar. 10, 7-9:30 pm at the SF Jewish Community Center, 3200 California St. Call 346-6040 or 567-8921 (home).



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All Foreign and Domestic Repairs
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VW Tune Ups
\$10.95
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1970 McAllister
near Petrin Plaza



Complete VW Service
CLASSES IN THE EVENING

BUY-CENTENNIAL
SPECIAL
TUNE-UP \$17.76
plus parts

165-14th Street SF
626-4818

BIOFEEDBACK

classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

Group openings - men for mixed group. Co-leaders trained in gestalt and process therapy.
Call Rene Tihista, L.C.S.W.
668-3250 days 668-1282 eves.
Mary Dempcy L.C.S.W.
668-3250 days 692-4773 eves.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM

EVERY MONDAY 4-8 PM
Focuses on awareness and personal growth. Drop in when you want, stay as long as you can. Groups are led by advanced trainees under the supervision of institute members.
AT 1719 UNION ST., SF
FEE: \$3.00 EACH VISIT
AT THE DOOR
(415) 776-4500

ADVENTURES IN CREATIVITY

Our humanistic, supportive orientation and variety of approaches including Gestalt, psychodrama, encounter, and Megavitamin therapy will assist you in growing beyond stabilization to change. In addition, we offer shy, gay, and communication awareness groups. Standard fees. Call 777-1323.

T-A GESTALT GROUPS

Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups meet for series of 6 sessions. \$50 or Medi-Cal. Also occasional weekends and free introductory sessions. Call 548-7475.

ASSERTIVE BEHAVIOR TRAINING

Next Group Begins March 11
Individual Instruction Available
SOCIAL LEARNING CENTER
For Information Call 655-7566

HEAL THY AUTO



AN AUTO REPAIR
SHOP OWNED AND
RUN BY THE
MEMBERSHIP

CALL 586-8387

DOMESTIC AND
FOREIGN CARS

• maintenance classes
• and do-it-yourself
space available...

5900 MISSION
AT SICKLES

GURDJIEFF GROUP

For those tired of "spiritual" hoopla and ready to work for change. 849-4762.

HARRAD HOT SEAT

People meeting people in a structured, caring environment. Find what you want every second and fourth Wednesday evenings. Oakland, 492 37th Street at Telegraph. 654-2474, 7:30 pm, \$2.

GETTING IT ON

Learn how to reach out, make contact, stay in the flow, balancing your energies with others. Trust your spontaneity and creativity. It's all you ever need. Improvisational movement groups, combining variety of movement games with sharing discussion. No prior experience in dance necessary. Medi-Cal acceptable. Write or call for free brochure and info; San Francisco Dance / Movement Therapy Center, P. O. Box 15206, SF, CA 94115. 989-8802/922-1656 (messages).

BODY WORKSHOPS

Reichian/Bioenergetic sessions working with anger, joy, sexuality, grief. Day long groups: women's, men's, mixed. Peter Hantahan and Lynne Anne. 841-6500.

GAY PRISONER SUPPORT

Join Hands. Bimonthly newspaper. \$4/yr. Free to prisoners. Write Join Hands, Box 42242, SF. Office: 121 Leavenworth

TOGETHER AND FREE DISCUSSION GROUPS

A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evenings, 7:30 pm. Public: \$2.50. Students: \$2.

Topics for discussion:
February 27: "Individuality vs. Relationship." How do I deal with individuality in a relationship?
March 5: "Interdependency vs. Dependency in a relationship." New ways of expressing interdependency in male-female relationships.

The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

MASSAGE WORKSHOP

March 14—Learn to give and receive sensitive, nurturing, flowing, massage. Non-sexual. Sausalito houseboat with hot tub. Caryn Simon, 652-0906.

COUNTRY WEEKEND CREATIVITY

Art-Movement Groups for people in the helping professions. \$40 includes food, materials, lodging. 879-0894.

GROUPS

The Institute of Human Abilities weekly mark groups gathering people that want more in life, providing places for people to gain insight into the MORE philosophy, to have questions answered, to have further questions raised; to have fun! Mark Group Commitment \$2.50 or whatever.

8 pm 1854 23rd Ave.
Thursdays San Francisco

GOLD MOUNTAIN MONASTERY

To open up CITY OF DHARMA KING, our new 270 acre complex near Ukiah, we'll host one week of Mantra. We'll invoke the Great Compassion Mantra-long powerful spell, generates samadhi, eradicates disasters, controls demons. This session begins April 9, 1976. Contact 861-9672, 1731 15th St., SF.

T-A GESTALT WEEKEND

Transcend your stuck places, change your life script, have fun in the process, Feb 28-29 in Mill Valley. Call 548-7475.

Playday For Adults

February 29th, all day. Sandplay, dress-up, music, fingerpaint, etc. Unlimited. Eddie, (415) 388-2947. Experienced in Gestalt, Counseling and Play. \$10/barter.

ONGOING GESTALT GROUP

A nourishing place to give creative expression to all yourselves.

Samford Rosenberg, MFCC
Joan Wager, MSW
Meets eves. weekly
call 655-6538

HIGH ENERGY-RISK WORKSHOP

Creative weekend workshop facilitating movement through key barriers in your life's own high risk areas. Jack Hoag, 841-6500 ext. 537.

The Friday Nite Chowder, Poker & Marching Society is forming. Chowder is cooked by those who do it well & paid for by those who can't. Poker is serious, but not vicious, limited to nikkle, dime & three. Marching is pure fantasy—we needed to project variety! The goal is to bring well fed compulsive winners and losers together. Hosts rotate. BYOB. Political, religious, moralist and 'therapy' discussions are verboten. Hedonism is tolerated, but sex is extra-curricular. Smokers, drinkers, Old English users and other degenerates receive extra points. Women who play like men are especially welcome. Men who play like women will be exterminated. Meetings are on the fifth Friday of every month. Interested people (who can stomach all of these preconditions) can try calling 237-4185 (East Bay).

Growth group for Fischer-Hoffman graduates who want to keep growing. Gurdjieff, Gestalt, meditation, encounter. 849-4762.

THE LOVEMAKING EXPERIENCE

A Weekend in the country.
March 19-21

Graduates of E.S.T., Fisher-Hoffman, Living Love, Esalen and other consciousness-raising groups are invited to share a deeply moving and unusually rewarding opportunity to experience the pleasure of love consciously unfolding within you.
TOM DURKIN: THE LOVEMAKING EXPERIENCE.
NORTH BERKELEY COUNSELING CENTER, FOR INFORMATION: JUDY GUERIN, 843-5267.

UNEXPECTED PLEASURES

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So here I am (a woman) in the middle way (40) having had 20 years, the years l'entre deux guerres, trying to learn to use words and every attempt is a wholly new start. Now I would like to meet a man who is on good terms with his anima and who likes some of the things I like, i.e. sailing, hiking, dancing, theatre, meditation, Tai Chi, people, fun and games and quietness. Object: friendship and good times. Write c/o Ganesha, PO Box 27, Canyon, CA. 94516.

or mail your ad to: **Guardian Classifieds, 2700-19th St., S.F., CA. 94110.**

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Together WM, 27, seeks aware & honest tall Black or Latin female 5'8" to over 6' for romantic dating. Write Jim, Guardian Box 10-21-R, 2700 19th St., SF 94110.

Tall, handsome, imaginative, WM, 30, MA, summers free, seeks beautiful, together woman into travel, family aspirations. Charles, Guardian Box 10-21-J, 2700 19th St., SF 94110

I am a woman, 31, trying to be honest with myself & others. I value my own integrity, yet feel incomplete without caring relationships, better yet, without loving and being loved by a man. If you are a man 30+, who values sensitivity, awareness of self & others, and mutual growth, please contact me at Guardian Box 10-21-K, 2700 19th St., SF 94110.

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Dear Liama Dickens, A ripe . . . and happy glasses to you, my fellow Love Turkeyhead.

I am an attractive female, 24, and would like to get acquainted with an attractive male, 30-35, who likes bicycling, poetry, movies, short hair, long hair, and a sense of humor . . . Even if you don't like any of the above reply anyway. Maybe we can discuss my changing or refunding your 13¢. Please write Guardian Box 10-21-L, 2700 19th St., SF 94110.

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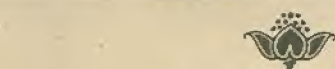
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20th & Eureka. Large 2 bdrm, upper Victorian flat. Full dining room, fireplace, newer kitchen, darkroom, work porch. Yard with trees. Newly refinished hardwood floors. Could use paint, we will pay for materials. \$375. 388-7296 or 457-2015

10 room Victorian flat, Pacific Heights. Carpeted, newly painted. Group considered. \$725. Agent. No fee. 441-5822.

Studio space for rent. Private entrance, water. Off Polk. 928-1275.

RENTALS WANTED

FLAT: NOE, EUREKA VALLEY, \$150/\$200, sunny, warm, quiet, prefer garage, fireplace, garden. Beth. 391-4550 days, 647-2157 nights

Mature, responsible couple available for house-sitting March 15-June 1. Experienced, references supplied. Call 621-2595

Quiet, Dharma artist-student seeks peaceful, sunny one bedroom or large studio apt. in SF neighborhood, under \$150. Employed, references, willing to fix up. 928-6235 or 835-5092 after 6.

HOUSE SITTING
Mature, responsible couple available for live-in house-sitting. March 15-June 1. Experienced, references supplied. Call 621-2595

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I am a young, single man looking for a nice, young, single woman to share apt. with. All utilities and rent paid. No attachments. Further into, 285-2882 between 3-11 pm

Woman, 20-40, wanted to share my Downtown SF apartment in return for some of housekeeping. Tom, 775-2679 before 9 am, or after 5:30 pm.

1½ Bedrooms, 1 bath, available. S.F. \$132/month. Prefer woman, non-smoker, w/child 5-9. Child to share room w/boy 7. 681-5080

Roommate Wanted, 2 bedroom Bernal view apt. \$150 plus util. Feminist or Bi/gay. 826-4388

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Together, mature woman to share Victorian flat with women photographers & child. Near Panhandle. 922-4683.

\$130, Richmond — Need Guy or Gal to share Deluxe, Furnished, 2 bedroom apartment. Own room. 668-9810.

3rd female roommate needed in 3 bedroom flat. 18th St., \$108. Call Lydia, 864-6000, ext. 36. Mon., Wed. & Fri. or 387-3282.

Quiet, employed woman to share sunny apartment, off Union St. \$85 + utilities. Available March 1. 922-0902. No smokers.

Male or female. \$125. Share 4-room apartment with male. 3rd & Cabrillo. 752-2629.

Mellow Vict. house seeks together 3rd prof. 25-35 for creative living. Large room with fireplace & city view—amenities—warm-inner Mission—\$175. 285-1493.

\$125 Sunset Victorian near GG Park. Furnished. Real home atmosphere! Not gay. No pets, couples, drugs, or loud musicians. Employed only. 665-2487.

\$135, beginning March. Elegant Russian Hill Mansion. Male or female to share with 4 others, fireplace. 928-1388.

\$60. Noe Valley Victorian, view, small room plus garage for studio. Call 824-7953.

Female housemate wanted by 6th Ave. & GG Park. Live w/creative, vegetarian, mixed type group. Available immediately. 664-4549.

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Woman 25+ to share sunny 2 BR apt with view in Eureka Valley. \$120. Melinda, 642-7204, days, 431-9326.

\$150—2 BDRM 2 bath, Nob Hill flat. Perfect layout for roommates, 2 fireplaces. Professional straight woman only who prefers privacy and peace at home. Across from Grace Cathedral. Call Sandi, 776-0279. Unfurn.

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Woman, 26, seeks shared housing in Berkeley after 2 strenuous years in SF. All-female household excellent. Good location, cleanliness, and privacy. I like it quiet. Want to move by June. 387-6182 mornings, eves.

Man, 25, seeks quiet and stimulating home in East Bay or SF with one or two other people. I'm gregarious/reclusive, movie and book addict, employed. Under \$100. Fred, 451-9354

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friday 27th

NEW DANCE works by Margaret Jenkins open her company's 1976 season, *Lapinsky and Story for One Woman Dancing in Ambient Sound*, to a taped sound-text poem by Michael Palmer. Tonight and Fridays thru April, with a new work by Jenkins and Palmer on Saturdays, thru April, 8:30 pm, in the Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, 648-5278, \$2.50/\$2 students.

BOXCAR BALLADS and other Woody Guthrie hard-times songs are featured in *The Woody Guthrie Story*. The play of Guthrie's life story is presented by the Busted, Disgusted and Can't Be Trusted Troupe in music, pantomime, poetry and slides. Tonight and tomorrow night at 9 pm, at La Pena, 3105 Shattuck/Prince, Berk., 849-2568, \$2.

CALYPSO RHYTHM turns on the dancing at Connie's costume carnival dance, with Robert Green-wich's Trinidad Calypso Steel Band and Gloria and her Caribbean Revue. From 9 pm, Bimbo's Club, 1025 Columbus/Chestnut, SF, 563-8755, \$7.50/\$7 advance, tickets at Connie's Restaurant, 1907 Fillmore, SF.

URBAN GARDENING: Bernice Giantvalley demonstrates "bag gardening," a new way for apartment dwellers to satisfy their urge to garden. 6:30 pm, on KQED Open Studio, channel 9, 864-2000.

ALL-NIGHT CHANTS for the Hindu Shivaratri festival, led by Swami Muktananda. From 9 pm to dawn, drop in or stay all night, at the Muktananda Meditation Center, 1107 Stanford, Oakl., 655-8677, free.

"TANGO," by Slowomir Mrozek, Poland's leading playwright. A young idealistic intellectual tries to convert his family to his way of thinking, an effort which only ends up backfiring. Presented by the Playhouse Company. Opens tonight, 8:30 pm, 2525 8th St., Berk., 548-7677, \$3-\$2.

JUMPIN' JAZZ from Dick Oxtot's Golden Age Jazz Band with versatile vocalist Pamela Pollard, played in the pre-swing style that was popular at the end of the Twenties. From 9:30 pm, at the Point, 32 Washington Ave., Point Richmond, 233-4295, one drink minimum.

saturday 28th

PLAYERS, a new dance/theater collective of Leni Sloan, Ellen Estrin, James Zarembinski, Darlene Van Der Hoop and Bob Rease, premieres today. With Leni Sloan's new work, *Harmony*, to jazz music by the group Oregon; solo dance by Ellen Estrin called *Sister Kate* and Cecilia Bowen's *Body Talk*. Today and tomorrow at 2:30 pm, Little Theater of the California Palace of the Legion of Honor, 558-2881, 75¢ plus 75¢ admission to the museum.

BLUEGRASS and gospel music by local musicians in High Country. 9:30 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, \$2.

THE HAND IS QUICKER than the eye in Darryl Martinez's magic act, today in special children's matinees. 10 am and noon, Old First Church, Van Ness / Sacramento, SF, 776-5552, \$1 adults/50¢ under 12/infants free.

CARTOON FOLLIES of Tex Avery, who originated Tom and Jerry and who had a hand in creating Bugs Bunny. Thirteen shorts Avery made in the Fifties, using Disney-style graphics, but much more violent than Mickey Mouse plots. Including *Red Hot Riding Hood*, *Symphony in Slang* and *Swingshift Cinderella*. Midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

EXORCISM, Hauntings and Demon Possession, one of a series of lectures by the Rev. Woods Mattingley on "practical parapsychology." Sponsored by the Seeker's Quest, 8 pm, Forum 1, De Anza College, Cupertino, 379-6020, \$3 donation.

SUPERJUNK COSTUMES festival: Create a costume for Mardi Gras celebration, masks or body sculpture using the fabric scraps,

yarn, feathers, mylar, paper and other junk the staff of the University Art Museum has collected. Adults welcome if they bring children; children under 7 must be accompanied by an adult. Today and tomorrow. 1-4 pm, Gallery A, 2626 Bancroft, Berk., 642-1608, 25¢.

MARDI GRAS Zydeco dance, with Queen Ida and the Barbary Coast Bon Ton Band, plus creole food and a dance contest. Costumes welcome. From 9:30 pm, St. Michael's Church, 32 Broad/San Jose, SF, \$3.50.

ETCHINGS by Michi Itami, with bold strokes painted on the etching plates instead of the traditional detailed lines. Thru 3/6, 11 am-6 pm, Tues.-Sat., at the Phoenix Gallery, 257 Grant, SF, 921-6358, free.

Torse, Sounddance, Rebus and other contemporary works. John Cage and David Tudor play piano for *Summerspace* and *Rune*. Tonight and tomorrow night at 8 pm, Zellerbach Aud., UC Berkeley, 642-2561, \$5.50-\$3.50/\$4.50-\$2 students.

FREE ART: Today is the only day of the month when you don't have to pay the 75¢ admission to get into the SF Fine Arts Museums. All 10 am-5 pm, daily. De Young Museum, Golden Gate Park, 558-2887; Asian Art Museum, next to the de Young, Golden Gate Park, 558-2993; Legion of Honor, Lincoln Park, 34th Ave./Clement, 558-2881.

"CITIZEN KANE," Orson Welles's classic in a rare free screening. Today, 3:30 and 6:30 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191; and tomorrow at

based on Lorraine Hansberry's play, *A Raisin in the Sun*. Both the play and the musical describe the trials of a black family trying to move into a lily-white neighborhood, apparently inspired by Hansberry's own childhood experience when her family took their housing discrimination case in Chicago all the way to the Supreme Court. Opens tonight, 8:30 pm, for a two-week run, at the Orpheum Theatre, Market/8th St., SF, 621-5000, \$10-\$4.50.

"PSYCHO," Hitchcock's classic thriller with a paranoia-inspiring murder-in-the-shower scene. Screened as part of Celia Lighthill's Contemporary Film course; lecture begins at 7 pm, films usually start about 8 pm after a break; wait in the hall until the lecture is over. Room V115, City College, Ocean/Phelan, SF, free.

friday to friday

by Nancy Dunn
Deadline is Wednesday,
noon, one week before
publication.
★ indicates free admission.



Merce Cunningham dances Solo to music by John Cage on the opening night of his company's two-night stop in the Bay Area, March 1, 8 pm. Cage and David Tudor accompany on piano for one piece each night. Zellerbach Aud., UC Berk.

Lots of laughs



TOP: The Brass Band, vaudeville-style group, performs "The Inflated Tomato March." March 2, 8 pm, Old First Church, Van Ness/Sacramento, SF, \$2.50. CENTER: Bankers in the Danish-made animated cartoon history of the Western world, *The History Book*. Feb. 29, 2 pm, Cole Hall, UCSF, Parnassus/3rd Ave., SF, 863-7146, \$2.50. BOTTOM: Grouperies in bondage, a scene from Les Nickelettes' rock fairy tale *Peter Pan*. Closing performances Feb. 26-28 at the Julian Theatre, De Haro/20th St., SF, \$3/\$2 students.

6:30 pm, Anza Branch, 550 37th Ave., SF, 752-1960, free.

"THE SLAVE," a futuristic play by Imaru Baraka (then LeRoi Jones) about deadly race wars. Read by Karen Ingethron, Christopher Brooks and Douglas Broyles. 7:30 pm, West Branch Library, 1125 University Ave./San Pablo, Berk., free.

EGYPTIAN CINEMA series begins at the Pacific Film Archive with two by Youssef Chahine, *Cairo Station* (1958) at 7:30 pm, and *The Land* (1969) at 9:15 pm. Both subtitled in English. In the University Art Museum, 2621 Durant, Berk., 642-1124, \$2 for both films.

tuesday 2nd

JOHN GIORNO returns to the Bay Area to read his poetry. 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1 donation.

"WE'RE ALIVE," a 45-minute videotape about women imprisoned at the California Institute for Women, made by the CIW video workshop and the Women's Film Workshop at UCLA. Plus Jan Oxenburgh's *A Comedy in Six Unnatural Acts*, a loving satire on lesbian stereotypes — including the wallflower, the child molester and the stompin' dyke — and Joyce Chopra's *Clarae and Albie*. 7:30 pm, Life Sciences Bldg., Room 2000, UC Berk., 642-4786, \$2/\$1.50 students.

"JANIS," Howard Alk's disarming retrospective on the career of Janis Joplin. 4 pm, Student Union Bldg., SF State, 19th Ave./Holloway, SF, free.

"RAISIN," an upbeat Broadway musical (with the New York cast)

sunday 29th

LEAP YEAR LEAP from the New Games people, rock music by Kindred Soul, belly dancing for everyone, and — of course — plenty of games. 7-10:30 pm, Unitarian Church, 1187 Franklin/Geary, SF, 397-1278, \$2.50 donation.

ROUND THE ROCK: A windsurfing race around Alcatraz Island. Hardy souls in wetsuits tackle the wind and the waves on surfboards with sails. Launching from the Marina Green, SF, at 11:30 am, bring field glasses or change for the coin-operated binoculars and perch yourself on a bench at the edge of the green. 323-7257, free.

COMPUTER ART films and other experimental films, including Bunuel and Dalí's *Andalusian Dog* and Norman McLaren's *Pas de Deux*. 8 pm, plus Eisenstein's *Potemkin* at 7 and 10 pm, at Intersection, 756 Union, SF, 397-6061, \$1 donation.

WIN WITH WILLKIE buttons, campaign memorabilia, political matchbooks, bumperstickers and more will be displayed for trading, buying and browsing by the American Political Items Collectors. Noon-4 pm, Kendrick Hall, USF law school, Shrader/Fulton, SF, \$1.

monday 1st

MERCE CUNNINGHAM and Dance Company return to the Bay Area on route to Australia, with

in a benefit for Momo's Press and Shocks magazine, at 8 pm, Cody's Bookstore, Telegraph/Haste, Berk., 845-7852, 75¢ donation.

ROXIE REVIVAL: The Roxie used to play girlie shows, but it reopens today as a revival house with Groucho Marx in *Skidoo*. 16th St./Valencia, SF.

BIRD LIVES, an exhibit by New York black artist Walter Davis of drawings, paintings and collages on the music and times of jazz saxophonist Charlie Parker. Thru 4/2. Mon., 10 am-6 pm; Tues.-Sun., 10 am-10 pm, at the Rainbow Sign, 2640 Grove, Berk., 548-6580, free.

thursday 4th

VICTOR BERGE, pianist turned Clown Prince of Music. At 8 pm at the San Jose Center for the Performing Arts, 255 Almaden, San Jose, 246-1160 (SJ) or dial TELETIX, \$7.50-\$4.50.

STREET POET Julia Vinograd, a familiar figure on Berkeley's Telegraph Ave. (she's the one blowing soap bubbles between verses), reads tonight at 9:30 pm. Plus open readings at, before and after her reading, at the Pyramid, 104 Columbus/Jackson, SF, 775-5919, free.

EROTIC COMIX and new oil paintings by Guy Colwell, plus recent courtroom sketches of Patty Hearst, Sara Jane Moore, the San Quentin Six and others. On exhibit thru 3/15, Thurs.-Sun., 1-7 pm, at the Nanny Goat Hill Gallery, 3205 Folsom/Precita, SF, 285-7548 or 824-2827, free.

CORRUGATED PAPER constructions and pen-and-ink drawings by James Doynne Miller, on exhibit today thru 4/3, Tues.-Sat., 11 am-6 pm, Baldenhofer Gallery, 3235 Sacramento, SF, 922-2851, free.

TUMBLEWEED, a local dance group that mixes elements of theater with modern dance. 9 pm-midnight, Tues. and Thurs. thru 3/11, at Minnie's Can-Do, 1725 Haight, SF, 752-6990, \$1.

WOODY ALLEN tripleheader: *Sleeper*, *Bananas* and *Everything You Always Wanted to Know About Sex*, three of the mad hatter's looniest productions, for those with an offbeat sense of humor and a well-developed attention span. Thru 3/9, at the Rialto III, 841 Gilman, Berk., 526-6669, \$2.50/\$2 members.

friday 5th

MICHAEL MCCLURE, poet and playwright, reads with Lawrence Ferlinghetti, together for the first time. 8 pm, Veterans Memorial Aud., Van Ness/McAllister, SF, 469-2227, \$2/Poetry Center, members free, tickets at City Lights Bookstore in SF.

RUDOLF NUREYEV fans who can't get tickets to the American Ballet Theatre performances next week can catch fine close-ups of the dancer in the film of the ballet *Don Quixote*. Tonight 8 pm, tomorrow at 3, 7 and 9:30 pm and Sunday at 3 and 7 pm, at the Palace of Fine Arts, 3601 Lyon, SF, dial TELETIX and other major agencies, \$5.

CALLIGRAPHY lecture/demonstration by Georgianna Greenwood. 7:30 pm, Merced Branch Library, 155 Winston Dr., SF, 586-4246, free.

CARNIVAL BACCHANAL, a Mardi Gras benefit for KPFA radio, with entertainment that echoes the sound of carnival in Trinidad: Obeah, reggae band; Louis Arnold Steeldrummers and Tabu and Kibibi Flaming Limbo Dancers. From 9 pm, Longshoreman's Hall, 400 North Point, SF, 848-6767, \$5.

More events inside

For complete Bay Area theater and movie listings (openings, first runs, foreign films, revivals, bargain matinees and TV movies), clubs, music, dance and gay events, see pages 20-22.